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EDITH MASON

Made Her Metropolitan Opera Debut as Marguerite in Faust on December 19. She Has Just Completed a Season With the Chicago City Opera Company in Which She Sang the Roles of Marguerite in Mefistofele, Zerlina, Martha and Violetta

ROSA PONSELLE
prepares for her dance in Carmen under the direction of Beaucaire Montalvo.

MICHEL GIBSON,
American violinist, at Chantilly, near Paris. Mr. Gibson has various engagements in Europe this season, a Paris recital and a Paris orchestra appearance.

GIOVANNI MARTINELLI and GRACE MOORE
after the recent broadcast in which Mr. Martinelli was Miss Moore's guest artist on the Vicks Hour. The tenor returned to the Metropolitan Opera on December 20, beginning his season there as Radames in Aida. This year he celebrates his twenty-third year with the Metropolitan and twenty-five years in grand opera. (Underwood & Underwood News Photo.)

LEA LUBOSHUTZ
will be heard in her only New York recital of the season at Carnegie Hall on January 24. Shortly afterward Mme. Luboshutz is to leave for a long concert tour through Europe, playing twenty-six concerts in England, Russia, Poland and Scandinavia.

CHARLES VIDOR,
picture director of the RKO-Radio Studios, at the piano for three baritones (left to right): Preston Foster, prominent motion picture actor; Victor Chesnais, vocal teacher with studios in Hollywood; and John Carroll, singing actor.

VIRGINIA MORGAN
was soloist with the Los Angeles Philharmonic Orchestra under the baton of Pierre Monteux on December 19 and 20, playing the introduction and allegro for harp and orchestra by Ravel. December 10, Miss Morgan gave a recital at the Bel Air Country Club, Los Angeles; 17, she played at the home of Mrs. J. Wylie Brown in Altadena; 21, at the Los Angeles Orthopedic Hospital for the shut-in children. Miss Morgan is a member of the Morgan trio, which has been fulfilling numerous engagements this season at clubs, colleges and private musicales.

MARION TALLEY, HERBERT MARSHALL and DEMA HARSHBARGER,
at the recent dedication of the NBC Studios in Hollywood.

MYRTLE LEONARD,
contralto of the Metropolitan Opera, sang in North Adams, Mass., on November 14; Fredericton, N. B., on the 16th and in Ottawa for the Morning Music Club on the 21st. In the accompanying picture, taken in the second city, are seen, left to right: Lady Ashburnham, Dr. Crockett, Myrtle Leonard, Mrs. Crockett, president of the Community Concerts of Fredericton, and Mildred Brown, Miss Leonard's accompanist.

(See Inside Back Cover for Additional News Pictures)

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Operatic Debuts Feature Metropolitan Opening Week

Die Walküre Introduces Marjorie Lawrence and Charlotte Symons—Faust Brings New Artists in Charles Kullmann, Helen Oelheim and Hubert Raidich—Eduard Habich Heard in Hänsel und Gretel—Gertrud Wettergren and Chase Baromeo Bow in Aïda

By HORACE JOHNSON

Following the gala opening performance of Traviata on December 16, the season of the Metropolitan Opera Association under its new general manager, Edward Johnson, continued with manifest evidences of artistic and box office success. Among the features of the three successive days, December 18 to 20, inclusive, were a new scenic production of Die Walküre, the debuts of Marjorie Lawrence as Brünnhilde and Charlotte Symons as Gerthilde, in Wagner's music drama on Wednesday; the bows of Charles Kullmann as Faust, Helen Oelheim as Siebel and Hubert Raidich as Wagner, in Gounod's opera on Thursday; the debut of Eduard Habich as Peter in Hänsel und Gretel at Friday's matinee, and those of Gertrud Wettergren as Amneris and Chase Baromeo as Ramfis in Aïda on Friday evening. Former members who returned to the company were Edith Mason, as Marguerite, and John Charles Thomas (absent for a year) in his first appearance as Amonasro at the Metropolitan. The American Ballet offered a divertissement, Reminiscence, to music by Godard, on a double bill with Hänsel und Gretel, and also appeared in incidental dances in Faust and Aïda.

DIE WALKÜRE, DECEMBER 18

This first Wagnerian performance of the new season had double interest for the opera subscribers. Marjorie Lawrence, a young Australian soprano not yet in her thirties and the interpreter of such roles as Brünnhilde, Salomé and Donna Anna at the Paris Opéra, made her Metropolitan debut singing Brünnhilde. Revealing a powerful voice of rich hue that has a vividly fresh quality and which she uses with discerning musicianship, Miss Lawrence made a strikingly handsome young goddess. Her sense of the fundamental drama in the role was depicted with skillful facial and body gestures and despite some nervousness, she presented an interpretation that was entirely creditable. Singing the part for the first time in German, her enunciation had remarkable clarity and put to shame several of the eminent routined artists who sang with her. The large audience liked her and greeted her appearance at the ends of Acts II and III enthusiastically.

With Miss Lawrence in the able cast were Elisabeth Rethberg (Sieglinde), Kathryn Meisle (Fricka), Lauritz Melchior (Siegmund), Emanuel List (Hunding) and Friedrich Schorr (Wotan). Mme. Rethberg gave an eloquent performance of Sieglinde, singing with that amazing artistry that is her gift. Mr. Melchior was in excellent voice and as usual offered an interpretation that ranks as one of the finest on any operatic stage in the world. He has lost considerable weight and consequently looks as Wagner meant Siegmund to look. Kathryn Meisle sang the part of Fricka with magnificent musicianship. Her full and warm voice is admirably suited to the role and there was dignity in her carriage. Emanuel List's Hunding, dire and sinister as in past performances, has developed his interpretation to a striking characterization. He sang with sonority. Friedrich Schorr sang Wotan for the two hundredth time at this performance. He was in good voice and acted with grand-paternal dignity. All of these principals were royally received by the audience which packed the house.

Among the Valkyrie was a young American soprano, Charlotte Symons, who was also making her Metropolitan debut, singing Gerthilde. It is difficult to appraise an artist's ability in a part of this nature and it will be best to defer this until Miss Symons has a chance to sing alone. The other fine Valkyries were Dorothee Manski, Pearl Besuner, Ina Bourskaya, Irra Petina, Doris Doe, Thelma Votipka, and Myrtle Leonard.

The orchestra, under the direction of Artur Bodanzky, performed with masterly precision. With many new members in the organization, the tone is not yet completely

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Paris Floods of Music Events Bring Varied Tonal Winter

Celebrated Conductors, Orchestras, Soloists, Chamber Music Organizations, Pianists, Violinists, Cellists, and Singers Visit Capital—Great Quantity of New Music Premiered

By IRVING SCHWERKÉ

PARIS.—It is, as a poet remarked, a world of startling possibilities, and if Music be a divine art, it must also be admitted that "earth's crammed with heaven." Music's horn of plenty has been bewilderingly generous of late, and musical entertainment is in such demand that even mediocre artists—of which *genus* there are still a few left—can count on audiences. The "international celebrity" type of performer, of course fills our largest halls and turns crowds of people away, prices ranging from fifteen to a hundred francs a seat; that is, according to the present rate of exchange, a dollar for the cheapest seats, and practically seven for the best.

The outstanding single event of the period was the concert given at the Opéra-Comique by the Philharmonic Orchestra of Prague. This is easily one of the best orchestras in Europe, and naturally much ado was made over its Parisian advent. The Minister of Czecho-Slovakia and Mrs. Osusky offered a reception in honor of Vaclav Talich, conductor of the orchestra; the Minister of National Education and of Fine Arts gave a luncheon at the Ritz, at which Mr. Talich received the French Legion of Honor; and that evening *tout Paris* heard the Philharmonic's concert, according it a resounding triumph. In discipline, tone quality, and expressive responsiveness and power, the Prague Orchestra is exemplary, and it were difficult for a leader to identify himself more wholly with the works he performs, than does Vaclav Talich. The program was Vivaldi, Smetana, Dvorak, Roussel, and Martinu. The attention given was religious, the acclaim deafening.

TOSCANINI'S SECOND

The management having neglected to honor me with a ticket to this expensive concert, I have no first-hand information to retail. A *confrère* apparently more fortunate than I, wrote: "The program of the second Toscanini concert contained little attractive to musicians . . . the program was magnificently executed but it is to be regretted that such a superb artist as Toscanini does not always give us music which is worthy of him." Being at heart a lover of only the best programs, the ill wind, as the proverb has it, really blew me good.

SOLOISTS APPEAR

In this domain as in the others, the town has recently been well served. Eleanor Spencer gave a carefully planned and full-toned presentation of the Beethoven fifth piano concerto (Poulet Orchestra, Cloez conducting); Piatigorsky disclosed anew the formal beauties and poetic qualities of the Dvorak cello concerto (Paris Symphony Orchestra, Von Hoesslin conducting); pianist Orloff did the Chopin E minor concerto with his wonted technical proficiency and pure pianistic sense (Colonne Orchestra, Paray conducting). Lola Bobesco, a dainty little Miss, played the Lalo Spanish Symphony with considerable poise and finish (Pasdeloup Orchestra, Coppola conducting) and Ginette Neveu, another charming young girl, overcame the difficulties of the Tschaikowsky violin concerto, as if they were—which they are to her—non-existent (Colonne Orchestra, Paray conducting).

ORCHESTRAL PREMIERES

Appalling is the inadequacy of merely

(Continued on page 28)

Rewarding Season in Edinburgh Includes Fine Symphonic Fare

Scottish Orchestra and Edinburgh Music Club Play Important Cultural Role—Many Recitalists—Moriz Rosenthal's Prodigious Playing

By WILLIAM SAUNDERS

EDINBURGH.—From the first of October to the last of March, music spreads itself in Scotland, but for all practical purposes, the real season is in Edinburgh. Glasgow people will smile at that and slyly remark that the Scottish Orchestra is a Glasgow body and that the first complete stage performance of The Damnation of Faust, by Berlioz, ever given in Great Britain, took place there. Edinburgh's record in amateur and semi-amateur grand opera is eminent enough to allow of its conceding a sufficient degree of credit to her western rival for the latter, without any lowering of her own dignity, but whatever it may have been in the past, the Scottish Orchestra is no longer exclusively the "Glasgow" Orchestra.

For years Edinburgh groaned under the tyranny of Glasgow orchestral administration until it reached the stage of being no longer tolerable, and then she threatened to cease employing the orchestra at all, unless the whole system was altered. This soon brought Glasgow to her senses, for she could no more retain an orchestra without the essential support of Edinburgh than she could fly, and the Scottish Orchestra is therefore now nearer to being actually Scottish than it has ever been during the entire course of its somewhat chequered history. From November to February therefore, the Scottish Orchestra is giving two series of concerts, one of which is on a "popular" basis, in Glasgow; and one series in Edinburgh, with other individual concerts in the provinces.

EDINBURGH'S OWN ORCHESTRA

Edinburgh also has a full symphony orchestra of her own: the Reid Orchestra, conducted by one of the mightiest musical geniuses of the age, Sir Donald Francis Tovey. This orchestra gives a series of Sunday concerts and a series of classical concerts during the season, each at popular prices. This year Sir Donald has instituted a choir which will work in conjunction with the orchestra. It will make its debut in February when Haydn's The Seasons is to be

(Continued on page 28)

Cincinnati Acclaims Tannhäuser

Goossens Leads Triumphal Staging of Wagner Work by Resident Symphony Orchestra and Chorus, With Guest Artists—English Production of Paris Version Presented for First Time in This Country

By MARIE DICKORE

CINCINNATI, O.—Under the masterful direction of Eugene Goossens the Cincinnati Symphony Orchestra ventured into new fields of musical endeavor this season and has achieved triumph. Four Wagnerian operas were announced for the winter, to be given, in historic Music Hall, with augmented orchestra and chorus and internationally known soloists.

Die Walküre reached such fine proportions that enthusiasm ran high not only in Cincinnati but spread near and far. So great were demands for tickets for the second opera, Tannhäuser, that the box office was opened several weeks in advance. Out-of-town reservations poured in from a large territory. Local ticket buyers who were a bit dilatory almost lost out.

Special buses were operated to outlying suburbs to take home the throngs—the opera lasted until nearly midnight. The evening partook of a gala civic event. And well it might, for this performance of Tannhäuser under the magic baton of Eugene Goossens was a veritable triumph.

Goossens' genius was displayed to full extent. He held his forces well in hand, handled complex problems of orchestra, soloists, chorus, and staging masterfully, getting

(Continued on page 7)

Furtwängler Cheered By Berlin Public

Philharmonic Orchestra in Brilliant Series—Von Reuter and Nadina Ferreri Do Beethoven

By HEINRICH FRANKE

BERLIN.—Conditions of the hour notwithstanding, there are certain concerts here which reap full measure of success. For instance, Staatsrat Wilhelm Furtwänglers, which are sold out weeks in advance. He has become a true favorite of the public and his hold on his followers is not only solid but increases every day. At the fourth Philharmonic concert, the seventh symphony (Sibelius) and violin concerto (Tschaikowsky) played by concertmaster Hugo Kolberg, comprised the first half of the menu. Unfortunately Philharmonic Hall is too large a room for a single violin, especially when it is accompanied by an orchestra, and even such a first-class violinist as Kolberg, playing with hale and hearty tone and brilliant technic, could not make a wholly satisfying impression.

The second part of the program was the Brahms' C Minor symphony, which Furtwängler conducted by and with the heart. The orchestra has played this work so often that they too know it by heart. When the performance was finished, the audience arose to cheer and applaud, Furtwängler graciously sharing the acclaim with his musicians.

BEETHOVEN SONATAS

Florizel von Reuter, violinist, and Nadina Ferreri, a newcomer from Rome, who accompanied him as beautifully as she looks, gave the first (Meistersaal) of their three evenings in which they will perform the ten Beethoven piano-violin sonatas, a difficult task for Reuter, whose style as a violinist tends more to the virtuoso side and who can expect to be greeted by audiences very familiar with their Beethoven. This may have been the influence which at the first concert caused him to play not so freely or in the classical line. The first three and the fifth sonatas were on the program, the success in the latter being such that its *adagio* and *scherzo* had to be repeated.

American Composers' Concert Brings Rochester Hearings of Native Scores

Music, Both Old and New, Featured in Philharmonic Orchestra Program Under Hanson—Koussevitzky Impresses in Visit with Boston Players

ROCHESTER, N. Y.—The thirty-ninth in the series of American Composers' Concerts was heard in the Eastman Theatre on December 12. Dr. Howard Hanson conducted the Rochester Philharmonic Orchestra in a widely varying and significant program of native works, which consisted of the prelude to Oedipus Tyrannus (John Knowles Paine); rhapsody for horn and orchestra (Frederick Woltmann), with Edward Murphey, first horn player of the Philharmonic as soloist; intermezzo from Vittorio Giannini cantata, Primavera; symphonic suite, Sketches of the City (Gardner Read), and two tone-poems of the late Charles Martin Loeffler, La Bonne Chanson, and La Villanelle du Diable.

In playing the Paine work, Dr. Hanson paid tribute to one of the earliest composers of serious symphonic music in America; a pioneer in the field whose music, though scholarly in handling of form and of commendable harmonic solidity, was influenced entirely by German tradition and therefore cannot be said to have exerted any great influence on the American music written since his time.

The rhapsody of the young New York composer, Frederick Woltmann, proved to be a skillfully constructed and eloquent work. This composer, at present a student in the Eastman School of Music, has an easy facility for orchestration. The rhapsodic mood of the work was largely due to his sensitive handling of the individual tonal combinations and his realization of the contrast between solo instrument and orchestra.

WORKS BY GIANNINI AND LOEFFLER

Much evidence of the modern Italian influence, especially that of Respighi, was discerned in the Giannini work. This music by a young composer but recently returned from occupying a Prix de Rome fellowship, is decidedly not American either in its idiom or musical content, but in all fairness it must be admitted that it is nevertheless a lovely piece of writing, full of delicacy of feeling and mood, and colorfully orchestrated. In the two Loeffler poems, Dr. Hanson conducted with deep respect music by one of the twentieth century's most individual composers, a gifted, creative artist. The ecstatic Chanson was given a genuinely moving reading, the orchestra men responding with evident sympathy to the mood of yearning that so permeates the music. As an artistic composition the Devil's Villanelle certainly does not compare with the Chanson or other of Loeffler's symphonic works; technically it is a virtuoso piece of writing, but its musical value falls far below the composer's usual artistic level.

For obvious reasons this reviewer cannot here give an evaluation of his own music performed on this program, so that a criticism of the symphonic suite, Sketches of the City, must take the form of quotes by Rochester critics. Of the Sketches, which comprise three pictures—Fog, Nocturne in a Deserted Brickyard, and Prayers of Steel, each inspired by a poem of Carl Sandburg, the Rochester Democrat and Chronicle said, "Gardner Read has learned very young to score with deftness and fancy; moreover in this suite he accomplished, one believes, what he meant to. His success was more than casual"; while the Rochester Journal said, "Mr. Read's work showed the greatest musical promise of the program. Here is a young man—he is also a student at the Eastman School—who exhibits a fine knowledge of instrumental tone possibilities and an uncanny adeptness in utilizing them. There was more than realism in the first sketch; a fine example of impressionistic writing. The second sketch is a sort of moonlight industrial revery, thematically full of beauty. In the final musical picture the composer waxed highly imaginative; before your eyes a skyscraper rises, rivets are hammered into beams and the clamor and bustle of structural achievement is painted graphically." A large and cordial audience filled the theatre and warmly applauded the distinctive work of composers, orchestra and conductor.

BOSTON SYMPHONY ORCHESTRA IN CONCERT

Under the inspiring direction of its veteran conductor, Serge Koussevitzky, the Boston Symphony Orchestra gave a memorable concert in the Eastman Theatre, December 14. The program brought hearings of the concerto for two wind choirs with string orchestra (Handel); symphonic fantasia, Pohjola's Daughter (Sibelius); La Valse (Ravel), and Ein Heldenleben (Strauss). The most eloquent tribute that a critic could bestow on the orchestra and this program would be to refrain entirely from any detailed criticism of the concert. Suffice it to say that one of the largest audiences ever gathered in the theatre witnessed a performance that probably has never been equalled in this city.

HARRISON DIRECTS PHILHARMONIC

Under the intelligent direction of Guy Fraser Harrison, the Rochester Philharmonic Orchestra gave its third concert of the season on November 29, with Max Landow, pianist of the Eastman School faculty, as soloist. Heard on the concert were A Comedy Overture on Negro Themes (Henry F. Gilbert), Pastoral d'Été (Honegger), Emperor Concerto (Beethoven) and the symphony in F minor (Tschaikowsky). The Gilbert overture was given for the first time in Rochester and proved to be scholarly in treatment if rather inconsequential as to musical value. Honegger's delicate poem was given a finely poetic reading, the subtle nuances of the music receiving sensitive consideration. Mr. Landow was soloist in the Beethoven concerto, playing with fine skill and sympathy. He was given hearty acclaim by the matinee audience. The symphony closed the concert in brilliant fashion, although certain artistic details of the score were noticeably overlooked due to the rapid *tempi* employed in all the movements.

GOLSCHMANN IS GUEST LEADER

Vladimir Golschmann, conductor of the St. Louis Symphony Orchestra, was guest leader of the Philharmonic Orchestra on December 5, presenting a program that included Gluck's overture to Iphigenie en Aulide; Beethoven's seventh symphony; A Night on Bald Mountain (Moussorgsky); Afternoon of a Faun (Debussy); Berlioz' Dance of the Sylphs and Rakoczy March. Mr. Golschmann's interpretation of the Debussy prelude was highly poetic. The Moussorgsky fantasy was given a sensitive reading, while the two Berlioz works furnished splendid contrast and closed the concert in rousing fashion. The spirited seventh symphony was played in an energetic fashion. Mr. Golschmann had good control throughout and was accorded hearty and appreciative applause for his virile conducting.

KROLL SEXTET PROGRAM

The Kroll Sextet opened the Kilbourn Hall chamber music series on November 26, presenting a program that consisted of Brahms' sextet in B flat major (op. 18); Beethoven's string trio in C minor (op. 9, No. 3), transcribed by William Kroll; and Frank Bridge's lyric sextet. The playing was of the highest musical order, and it is to be regretted that such a relatively small audience was at hand to give the players warm appreciation for their beautiful performance of the three interesting and widely varying string works. G. R.

Contests to Be Feature of Southern California Festival

LOS ANGELES.—The Southern California Festival of the Allied Arts will hold its 1936 session from May 4 to 29. Approximately 6,500 persons participated in the 1935 project, and the committee members anticipate a registration of at least 10,000 for the coming festival. The Southern California Festival is a series of competitions in the arts, open to anyone living anywhere in the United States. The sponsors are the Women's auxiliary of the Chamber of Commerce of Los Angeles. The purpose of the project is to provide engagements or a chance for further study to ambitious artists. Contests are held in Los Angeles. Wynne Davis and Sten Englund, winners of the $1,000 prizes offered by the Los Angeles Examiner for the best woman's and best man's voices, now have two-year contracts with the Shubert Opera Company. William F. Reeve of Long Beach, Cal., winner in the light opera division, received a year's contract with the National Broadcasting Company. Some of the singers appeared in productions at the Hollywood Bowl following their introduction at the festival.

Copies of the syllabus giving rules and regulations may be obtained at the Chamber of Commerce Building, Los Angeles, the festival headquarters.

COLETTE D'ARVILLE,
soprano of the Opéra Comique in Paris, has been fulfilling concert and opera engagements in this country. Her most recent appearance was in a joint recital with Giovanni Martinelli at Irvine Hall of the University of Pennsylvania in Philadelphia on December 18. (Photo by D'Arlene Studios.)

Beecham Arrives to Lead English Works and Mozart Music

Sir Thomas Beecham, who arrived December 27 on the SS New York to conduct the New York Philharmonic Orchestra for three weeks beginning with the performance of January 2, plans a Festival of English Music, balanced by a little cycle of Mozart symphonies, for his eleven concerts at Carnegie Hall, New York.

Following his New York engagement, Sir Thomas is to be guest conductor of the Philadelphia Orchestra for one week before sailing back to England. This is the third time he will have conducted the New York Philharmonic Orchestra; the first occasion was for one week in January, 1928, when he directed four concerts; the second was in the spring of 1932 when he was in charge of the orchestra for five weeks.

The English Festival features music of Elgar, Delius and Vaughan Williams. Composers whom Sir Thomas appraises as next in importance—such as Bax, Holst, Walton, Ethel Smyth, Berners, and others—will also be included. In addition to contemporary music, Sir Thomas plans to give works of the founders of British music, such as Henry Purcell and William Boyce.

The Mozart cycle illustrates symphonically the development of the Salzburg master's powers and career and includes at least five of the following six works: the lesser known Paris Symphony (No. 31), Salzburg Symphony (No. 34), and Prague Symphony (No. 38) and the three great symphonies, E-flat major, G minor, and the Jupiter in C major. The Paris Symphony, which is on the opening program, has never been done by either the New York Philharmonic or Symphony societies. Other novel items on the list of the initial concert are Dame Ethel Smyth's overture to her opera, The Wreckers, and two numbers of Delius—the Dance from the opera Koanga which was performed at Covent Garden this season, and the serenade from his incidental music to Hassan.

Metropolitan Opera Auditions Broadcast

Beginning December 22, try-outs of young singers for the Metropolitan Opera are being broadcast on Sunday afternoons over an NBC-WEAF network. Auditions are broadcast as they are heard by the Metropolitan Opera Auditions Committee with Edward Johnson, general manager of the Metropolitan Opera Association, officiating. The committee welcomes the comments of radio listeners, but the auditions are in no sense staged as a popularity poll or amateur contest. Only those singers whom the committee have reason to believe are qualified to be seriously considered for possible operatic engagements are granted this opportunity. There will be thirteen of these broadcasts.

Rodzinski Is Guest Leader in Detroit

Wins Applause for Readings of Brahms and Franck Symphonies and Work of Stravinsky—Rachmaninoff Reaps Recital Honors —Orpheus Club Begins Thirty-sixth Season

DETROIT, MICH.—Artur Rodzinski, without any frills or phantom gestures, was the guest conductor of the fifth concert on December 12 and at the pop concert on December 14 of the Detroit Symphony Orchestra. He directed both entire programs from memory, surely a tribute to a great musician possessed of strong vigor and force. Rodzinski is firstly a man's conductor, and the men in the orchestra rallied quickly to his direction and the audience did likewise. Both programs were identical for the regular and popular concerts with the exception that the Cesar Franck symphony in D minor was played Saturday night second on the list and the Brahms symphony (No. 4) in E minor, second on Thursday night. The Bach-Wertheim toccata and fugue in D minor opened the program and after the intermission Petrouchka by Igor Stravinsky, and Tales from the Vienna Woods by Strauss were played. The Brahms symphony was given a reverent, polished reading on Thursday night while the Franck symphony on Saturday night had religious sagacity. Obviously, this conductor does not attempt any great symphony without closely studying the proportionate value of the works he essays. This concentration makes all his readings erudite, and arouses enthusiasm from his audiences.

RACHMANINOFF RECITAL

An audience that filled every seat in Orchestra Hall on December 7 acclaimed Serge Rachmaninoff lustily and with reverence and would not be appeased until he played the C Sharp minor prelude for an encore. He played it with a weary resignation that more than bespoke his thoughts. Rachmaninoff's program consisted of Beethoven's thirty-two variations in C minor, three sonatas by Scarlatti and Chopin's B minor sonata. After the intermission came Scriabin's Poeme and Etude, Medtner's Fairy Tale, a Borodin scherzo, Rubinstein's barcarolle, an etude and prelude of his own and a dynamic conclusion with Dohnanyi's Etude Caprice.

ORPHEUS CLUB OPENS 36TH YEAR

The first of the annual concerts of the season in the thirty-sixth year of the Orpheus Club of Detroit, assisted by a string orchestra composed of members of the Detroit Symphony Orchestra and Muriel Magerl Kyle, soprano, was given before a full house at Orchestra Hall, December 10. Charles Frederic Morse conducted the choir and Valbert Coffey the orchestra. Accompanists were Valbert Coffey and W. Lloyd Kemp. The first half of the program was given over to sacred music in keeping with the Yuletide, as is customary with the club. The club of more than forty male voices was in its usual good condition and easily deserves the title of Detroit's leading male chorus. Outstanding on a program of many good things was a Finnish Lullaby by Kurt Schindler, English version by Deems Taylor, which had to be repeated, Stephen Foster's De Camptown Races and a group of choral hymns from the Rig-Veda, the latter most unusual. Muriel Kyle's singing of the Omnipotence was one of the highlights of the concert. The audience was enthusiastic. R. C. B.

National Symphony Orchestra's Schedule

The National Symphony Orchestra of Washington, D. C. (Dr. Hans Kindler, conductor) will resume its regular concerts on January 9 after a brief Christmas recess. Frances Nash, pianist, is announced as soloist with the orchestra for the concert of January 12; Ethel Bartlett and Rae Robertson, English duo-pianists, for that of January 23. The season's series of students' concerts opens an increased schedule on January 16 in Central High School, Washington, continuing on January 17 in Eastern High School, and January 20 in Western High School. There will be three of the students' concerts in each of the schools named, and a fourth and final event in Constitution Hall. To this last concert, which is set for March 21, all students who attended the high school programs are to go. The students' concerts have the general title of How to Listen to Music.

Dukas' Ariane and Blue-Beard Well Liked in Amsterdam

Wagner Society Produces French Operas—Concertgebouw Premieres Hindemith Works—Tansman Appears—Maria Müller Scores—Feuermann Applauded

AMSTERDAM. — The Wagner Society brought its first opera offering of the season —Ariane and Blue-Beard by Paul Dukas— and the two performances, with royalty present on the second occasion, had an unusually festive character. In other words, the *beau monde* of the town, in its best clothes, and a generous sprinkling of distinguished foreigners, gave a pleasantly international atmosphere and a satisfied feeling to Amsterdammers that their city is cosmopolitan and important in things musical. The excellent performance of Ariane and Blue-Beard could only strengthen this conviction, as well as emphasize the fact that through the energy and organizing power of the society's secretary, Dr. Paul Cronheim, the presentations were flawless.

The Dukas opera, symphonic as it is in character, offers difficult roles, especially from an histrionic point of view. The Ariane, superbly done by Germaine Lubin, is almost a solo part, and is literally "the whole show." This proud last wife of the wicked Blue-Beard could not have been more strikingly depicted than by Madame Lubin, whose splendid vocal assets were enhanced by her beautiful appearance and eloquent acting. The nurse was ably handled by Kettye Lapeyrette, while in the smaller parts special mention must be made of Mlle. Almona. Etcheverry, as Blue-Beard, revealed (in the few measures he had to sing) a voice of rich timbre and the chorus from the Paris Opéra proved to be a well-trained ensemble. The orchestra, the Concertgebouw, under Philippe Gaubert gave excellent support.

HINDEMITH WORKS CREATED

The most striking event at the Concertgebouw the past month was the world premiere of two works by Paul Hindemith. Philharmonic Concerto is the title of a theme and number of free variations, and which Hindemith himself conducted; while the second score, called Der Schwanendreher, is in the form of a concerto for viola with small orchestra as background, the solo part being of course played by the composer under the leadership of Mengelberg. To appraise the worth of these two compositions after a single hearing would be a problem for any reviewer and first impressions are all that can be recorded. Hindemith, whose fertile ease in writing can only be compared to the astounding fluency of a Heifetz, has here surely said something deeper and riper than in his former works, thereby putting his enormous technic to the best of use. These signs of inner growth came to us in flashes, in moments of beauty, and especially in Der Schwanendreher, in the creation of an atmosphere of mystery, the climax coming with the final chord of every movement. This chord was invariably a simple consonant and was not without effect upon the auditors, many of whom I secretly suspected of experiencing intense relief at hearing a familiar triad after what they (chances are) deemed the craziest cacophony. Other listeners applauded wildly and I suspected them likewise, in this case, of a snobbish desire to be modern, cost what it may. The truest tribute was from the orchestra, the members of which rose in wonder and delight to better express their appreciation.

TANSMAN PLAYS IN OWN WORK

Alexander Tansman, Polish composer-pianist, was the chief attraction at one of the Sunday afternoon concerts of the Concertgebouw and proved himself to be a capable instrumentalist in his concertino for piano and orchestra, Mengelberg conducting. In his Triptyque (for strings) Tansman took over the baton and treated us with more of his music—fresh and melodious, not complicated, and not overly modern. He had a hearty success and Mengelberg closed the seance with a magnificent Eroica.

RECITALISTS SCORE

Maria Müller, dramatic soprano, took her hearers by storm, thrilling them with her artistry, when she sang Weber, Smetana, and Wagner, with the Concertgebouw Orchestra. Mengelberg's accompaniments were a joy in themselves, particularly in Wagner's Dreams—an unforgettable impression. In works by Wagner, Smetana, and Strauss, the Orchestra was in its finest form, playing with a clarity and purity of tone utterly ravishing.

Emmanuel Feuermann, at a Sunday matinée, was superb in Haydn's cello concerto, giving the lovely work all its classic simplicity with a tone of gold. Edward van Beinum conducted, and on his own played Dance Suite by Reger, and Brahms' fourth symphony interestingly indeed.

Elena Gerhardt, whose recital in the small hall of the Concertgebouw was attended by a grateful audience, presented a program of well-loved Lieder, gathered from Schubert, Brahms, and Wolf. Coenraad Bos was the accompanist and contributed not a little to a beautiful recital.

In six concerts, the Lener Quartet fulfilled the fine mission of playing all the Beethoven works for four instruments. Not wholly abstract in their feeling for the master, the group nevertheless gave us much that was beautiful in tonal quality as well as in technical discipline.

EVELETH VAN GEUNS.

Minneapolis Forces Honor Sibelius

Ormandy Directs Second Symphony and Other Works by Finnish Composer—University Players and Apollo Club Give Musicales

MINNEAPOLIS, MINN.—The fifth concert of the Minneapolis Symphony Orchestra, December 6, brought forward the Sibelius symphony, No. 2, in honor of the composer's birthday. Mr. Ormandy was forthright, almost brusque in his interpretation, but seemed sincere in searching for the composer's intention rather than imposing his own version. The overture to Fidelio by Beethoven, Wagner's Siegfried's Death and Funeral March from Götterdämmerung and the overture to La Gazza Ladra by Rossini were presented with alert care for detail. Associated with these accredited compositions was a giddy stranger, a Tango for orchestra by Sonzogno. Not pretty, not refined but grossly rhythmical, boldly fascinating, and brilliantly performed.

The Sunday afternoon concert, December 8, was devoted again to the name of Sibelius: two movements from the first symphony, the Swan of Tuonela, Valse Triste and Finlandia. Ormandy was both rugged and tender without any sense of exaggeration; the orchestra's tribute to the Finnish composer was one of singular and characteristic beauty. Ilza Niemack, violinist, appeared as soloist in the Ernst concerto in F sharp minor. This young woman, a student of Auer, met the rather ungrateful technical difficulties with ease and distinction, but was not so definite in setting forth Ernst's musical intentions. However, her playing was enjoyed by the audience. The sprightly overture to The Bartered Bride by Smetana completed the program.

CHORAL CONCERT

The first concert of The Apollo Club was given December 10, in the Lyceum Theatre before a capacity audience. William MacPhail, conductor, has evidently altered his system of training these hundred men because in quality of tone and phrasing this concert marked a significant advance over any program given by this organization. The male seeks to maintain his supremacy through sturdy shouting, and the Apollo Club has done its share, but there was none of it at this concert. Mr. MacPhail has been feeling his way toward this end for several seasons and has arrived. Bach, Vittoria, Beethoven, Campbell-Tipton, Massenet, Foote, Dvorak, Brahms, German, and Protheroe were the composers to whose music these singers gave new values. Coe Glade, contralto, was the assisting artist. She sang three groups and improved with each. Her Carmen numbers were superb and in five songs in English she presented

BEVERIDGE WEBSTER,
pianist, on December 6, gave his first recital in Pittsburgh, Pa., his birthplace. Mr. Webster will appear in recital at Carnegie Hall, New York, on January 10.

artistic and dramatic contrasts and subtleties of high order. She richly merited the applause granted. Miss Glade should have stolen the show, but the club stole its own show with the finest singing in its history. John James Beck was accompanist for the club. Mrs. James A. Bliss was an able assistant to Miss Glade with sensitive accompaniments and joined Mr. Beck in ensembles for the chorus.

UNIVERSITY ORCHESTRA

The University Symphony Orchestra was heard, December 13, in Northrop Auditorium in a Schumann program consisting of the fourth symphony, concerto in A minor for piano and the overture to Braut von Messina. Abe Pepinsky, conductor, did not motivate the symphony pointedly enough to evoke from his student players more than a fair interpretation. The concerto, with Clyde Stephens of the department of music at the piano, received better treatment by the orchestra and was given a finely wrought reading by the soloist whose playing disclosed at all times a feeling for the musical values of the instrument. The overture was well done. This student organization continues to improve.

HOMAGE TO TSCHAIKOWSKY

The fifth Sunday concert of the Minneapolis Symphony Orchestra, December 15, was devoted to Tschaikowsky. The Pathetique Symphony for string orchestra, and the 1812 Overture comprised the program. Mr. Ormandy gave to the symphony more of a lachrymose intensity than usual. The four numbers for strings were specimens of virtuosity for this section, and 1812 was an effective climax with its clamor of bells and addition of pipe organ. Mr. Ormandy always conducts Tschaikowsky with wise restraint, and a desire to heighten the bright and lovely spots wherever they occur. He was applauded persistently by the large audience. E. G. K.

Isidor Achron Presented in Scranton, Pa.

SCRANTON, PA.—Piano playing of masterly calibre regaled an audience at the Y.M.H.A. Auditorium when Isidor Achron was presented here in a recent recital. Mr. Achron began with the great prelude and fugue in A minor of Bach, in the Liszt transcription, meeting its extensive demands with impeccable technic and notable exposition of the Bach style. Haydn was represented on the program by the Andante Con Variazioni, which Mr. Achron set forth in terms of beauty and delicacy. A Chopin group brought the nocturne in C sharp minor, the mazurkas in A flat and A minor and the Polonaise in A flat. These were given readings memorable for nicety of execution and observance of the varying moods of the composer. In the final assortment of numbers, Mr. Achron won plaudits for his own Valse Intime, a lovely, lilting sequence, skillfully written; and the closing items also included Borodin's Au Couvent, Scriabin's Poeme, the prelude in C minor and Sonetto Dei Petrarca of Rachmaninoff, and Liszt's Mephisto Waltz. The audience received Mr. Achron with appropriate acclaim. D. M.

Tannhäuser in Cincinnati

(*Continued from page 5*)

the best efforts from each and every one. He stirred the vast audience profoundly.

There was an element of novelty about the performance that kindled the imagination. It was the first time that the Paris version of Tannhäuser had been given in English in America. The stage setting and lighting effects, directed by Robert Korst, were magnificent; the chorus of 100 local singers made its debut and proved proficient; five local singers were well cast in minor roles, a ballet of fifty-four appeared in the Venusberg scene. It had been trained by Mollie Halstead, a cousin of Margaret Halstead of the Metropolitan Opera, who sang Venus.

Cincinnati opera goers have the habit of drifting in at will during the overture but they were warned that no one would be admitted after the opera began and they were rewarded. The overture wove its spell under the magic baton of Goossens, the curtain rose on a scene of beauty in which the ballet, moving in perfect rhythm to the music, presented a lovely picture mystic in its setting and lighting, a distinct improvement over the wild revelries given at the Zoo Opera in past productions of Tannhäuser.

Margaret Halstead was ideal as Venus. Her full, vibrant voice rose to great heights and she brought fine dramatic ability to the role. The opera was well cast and every role was superbly sung and acted. Arthur Gerry was an excellent Tannhäuser, singing and portraying his role eloquently. Norma Daugherty sang the shepherd's melody charmingly to the tinkling of sheep-bells. The Pilgrims' Chorus was full toned and impressively sung.

Florence Easton's clear voice soared with inspired tones in Dich Teure Hallen and won much applause. Perhaps the audience wished to express appreciation of other singers after favorite arias but the spell Goossens and his artists wove held the listeners enthralled.

The Maxfield Parrish-like settings and colors of the festal hall scene lent a glamorous background to the rich array of voices and costumes. Herbert Gould has a basso of commanding worth, his diction was perfect and he invested the role of the Landgrave with dignity and poise. In the song contest, local singers (of whom Franz Trefzger, Hubert Kockritz and Louis John Johnen have had training and appearances in Europe) were excellent as was Hollace Arment. Dennis Noble as Wolfram was in fine voice and sang splendidly, climaxing his efforts in the Evening Star. The last act was one of poignant feeling, each scene a touching one beautifully sung and acted.

The ovations that followed each act climaxed in a thunderous acclamation of Eugene Goossens, spontaneous and sincere, in which Cincinnati music lovers, known for their conservative demonstrations, applauded and applauded until hands gave out and feet and voices carried out the rhythm of "Goossens! Goossens!" The curtain rose again and again until the wildly applauding audience reluctantly turned homeward.

Ezra Rachlin and Webster Aitken Added to Columbia Concerts List

Two young American pianists, both from California, both of whom appeared in New York recitals earlier this season, have been added to Columbia Concerts Corporation's artist list for next year. These are Ezra Rachlin and Webster Aitken. The latter will give a second Town Hall, New York, recital on January 18. Mr. Rachlin is under the Haensel and Jones division of Columbia Concerts Corporation; Webster Aitken is under Concert Management Arthur Judson, Inc.

German Medal for Boston Handel and Haydn Society

According to the German Consul, the Handel and Haydn Society of Boston will receive a medal from Reichsfuehrer Hitler for the excellence of its performances of works of Handel. The society is 121 years old and has extensively presented the music of this composer.

Silvio Scionti's Engagements

Silvio Scionti gave a sonata recital with Dr. Erich Sorantin, violinist, at the Texas State Teachers convention on November 29. On January 2, he will give a recital in Philadelphia, assisted by Isabel Laughlin Scionti.

Boston Has Week of Unusual Richness in Orchestral and Recital Offerings

Handel and Haydn Society Gives Annual Messiah—Rachmaninoff Soloist in His Third Concerto Under Koussevitzky—Fiedler Leads University Players—Helen Jepson and Richard Bonelli in Recital—Ricci at Wellesley

BOSTON.—The week has been unsually heavy here, which must stand as the excuse for rather hasty mention of concerts which normally deserve more praise and attention.

The Handel and Haydn Society's annual performance of Messiah was given December 15 in Symphony Hall. Thompson Stone, the conductor, has spent a lot of time over the score and has done a scholarly job of presenting it to the public, in spite of the cuts that have to be made in order to fit it into an evening's performance. Robert Franz was originally commissioned by the Society in 1816 or so to make a version of Messiah with Mozart's orchestrations included. This is the version that is still in use. Unfortunately the actual performance was not entirely satisfactory. The soloists, in particular, were hardly adequate, and there were other faults. The chorus of 300 voices was the most dependable thing about the performance. But the Boston Orchestral Society was insufficient for the purpose. Mr. Stone conducted, and the soloists were Olive Appleton, Marie Murray, George Boynton and Walter Kidder.

FIEDLER LEADS BOSTON UNIVERSITY PLAYERS

An interesting concert was given on December 16 by a student orchestra, that of Boston University conducted by Arthur Fiedler. Mr. Fiedler chose a Mozart symphony in E flat, written in 1773, and never before performed in Boston. It proved a highly agreeable piece of music in cheerful vein. An overture by Robert King was given its first performance. Mr. King is a double-bass in the orchestra and wrote his overture as part of the requirements for a degree. It is academic, but by no means stupid, music. The orchestra played well. Quite a different sort of concert was given in the evening at Steinert Hall on December 17 by Loretta Laurenti, soprano, and Artiss de Volt, harpist. Dolores Rodriguez accompanied. The program was interesting, but it is best to say nothing of the performance.

KOUSSEVITZKY DIRECTS WAGNER AND STRAUSS

The Boston Symphony Orchestra, conducted by Mr. Koussevitzky, returned from its trip westwards and gave the second of the Tuesday concerts on December 17 in Symphony Hall. Mr. Koussevitzky's plan is to give works of composers by nationalities. Thus we had music of Wagner and Strauss. From the latter we again heard the Heldenleben, and from the former the preludes to Die Meistersinger, Lohengrin and Tristan and Isolde. The performances were eloquent, though Mr. Koussevitzky fails to get a certain emotional quality in the Tristan music. It is rather odd that this should be so, for on accasion he can obtain the last emotional ounce from some music.

RICCI AT WELLESLEY

Ruggiero Ricci, the youthful violinist who has received so much praise elsewhere, came as near Boston as Wellesley on December 17. He was accompanied by Sanford Schlussel and played in Alumnae Hall, the official auditorium of the college. Nevertheless a great many other people attended who like music but do not like a long drive home from Boston. Mr. Ricci has a remarkable technic and the purest intonation. One may expect great things of his future, when he matures.

RICHARD BONELLI AND HELEN JEPSON IN JOINT MUSICALE

Richard Bonelli and Helen Jepson gave a concert in the series of Morning Musicales at the Hotel Statler on December 18. Mr. Bonelli sang superbly in his two arias of quite opposite character, the Dank sei dir, Herr from Israel in Egypt of Handel and the Largo al factotum from Rossini's Barber of Seville. Mr. Bonelli has always been a fine singer and actor, and he gave the impression by his voice, even on the hideous stage of the hotel ball-room and in morning clothes, that he was Figaro. Moreover he is exceptionally fine in oratorio, as any one who has heard his Elijah knows. His Handel the other morning was equally good. Miss Jepson appeared to best advantage in the duets with Mr. Bonelli, the Duo de l'Oasis from Thais and the duet from I Pagliacci. Her attractive appearence also pleased the large audience. The same evening the orchestra of the New England Conservatory, conducted by Wallace Goodrich, gave a delightful program in Jordan Hall. They offered a fantasie for piano and orchestra by Frederick S. Converse, in which Verona Durick acquitted herself capably. The rest of the program partook of a seasonal nature: a chorale and pastorale from the Christmas Oratorio of Bach, Chadwick's Noel, Moszkowski's suite in F major (two movements only) and Johann Strauss' Die Fledermaus Overture. The program was well played and thoroughly enjoyed.

CHARDON QUARTET OPENS SEASON

The Chardon Quartet gave the first of its concerts this season in Paine Hall, Cambridge. This quartet is one of the soundest in Boston and is comprised of Boston Symphony men who have now played consistently together for some time. Their concerts are played with competence and are interesting by way of program. This time they were assisted by Mme. Chardon, cellist, the Schubert quintet in C major, the last of his chamber music. Respighi's somewhat ungratifying Quatuor Dorique was heard, and the concert ended with Brahms' amiable composition in this form, the quartet in B flat major.

RACHMANINOFF WITH ORCHESTRA

Serge Rachmaninoff appeared with the Boston Symphony Orchestra for the first time in ten years. This has been too long an absence for the distinguished pianist and composer. Possibly Mr. Koussevitzky did him too onerous an honor by devoting the whole program to his works, since few composers can stand a one-man program, no matter what the conductors persist in thinking. Nevertheless Mr. Rachmaninoff's performance of his own third piano concerto had brilliance, profundity, beauty of tone and perfection of phrasing. He received an ovation in which the sympathetic playing by the orchestra and Mr. Koussevitzky deservedly shared. Rachmaninoff's music is not especially well known in Boston. It has been some time since we heard the symphony in E minor; nor have his other works figured prominently on the programs of the Boston Symphony. Some will say that the representation has been fair enough, considering the fact that so much music of equal importance must also have a hearing. The symphony in E minor is an impressive work and was splendidly played by Mr. Koussevitzky and the orchestra.

A. W. W.

OUTSTANDING PERSONALITIES IN THE MUSIC WORLD

LAWRENCE TIBBETT

ELISABETH RETHBERG

YEHUDI MENUHIN

NINO MARTINI

DALIES FRANTZ

COE GLADE

HELEN JEPSON

ROSE BAMPTON

JOSEPHINE ANTOINE

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Ethel Bartlett and Rae Robertson Here for Tour

Ethel Bartlett and Rae Robertson, English duo-pianists, arrived on December 21 by the SS. Empress of Britain for a sold-out concert tour, which will open with a Town Hall, New York, recital on January 5. Their New York program will begin with the prelude and fugue in G sharp minor of Taneieff, followed by Mozart's sonata in F major written for one piano and four hands. The third number will be the Brahms variations on a theme of Haydn for two pianos and the last group will include music of William Walton, Rachmaninoff, Liszt and a piece entitled Noel by Balfour Gardiner dedicated to Miss Bartlett and Mr. Robertson.

Following their New York appearance the two pianists will fulfill engagements in the following cities: January 7, East Orange, N. J.; 9, Montreal; 14, Burlington, Vt.; 16, Toronto; 17, Bay City, Mich.; 21, Springfield, Ill.; 23, Washington, D. C. (National Symphony Orchestra); 24, Washington, D. C. (recital for Friends of Music); 27, Newport News, Va.; 29, Concord, N. H.; 30, Bridgeport, Conn.; 31, New Haven (Yale University); February 1, Boston; 3, David Mannes School, New York City; 6, Louisville, Ky.; 9, Indianapolis; 11, Duluth, Minn.; 13, Missoula, Mont.; 14, Spokane, Wash.; 16, Walla Walla, Wash.; 17, Seattle, Wash.; 18, Yakima, Wash.; 20, Billings, Mont.; 24, Fresno, Cal.; 25, San Francisco; 27, Redlands, Cal.; 28, San Diego, Cal.; March 3, Los Angeles; 5, Tucson, Ariz.; 7, El Paso, Tex.; 9, Albuquerque, N. M.; 11, San Angelo, Tex.; 16, Chambersburg, Pa.; 17, Williamstown, Mass.; 20, Baltimore (Peabody Conservatory of Music); 24, York, Pa.; April 2, Charleston, S. C.; 19, Pittsburgh, Pa.

This will be the fourth season Miss Bartlett and Mr. Robertson have played in Baltimore and Chambersburg; the third season for Toronto; and the second time for Washington, Bridgeport, Indianapolis, Duluth, Fresno, San Diego, Los Angeles, and Pittsburgh. They have given a New York recital ever since their debut here eight years ago.

Guidi Directs in St. Louis

Concertmaster of Symphony Orchestra Assumes Command for Pair of Concerts—Moscow Choir Appears

ST. LOUIS, MO.—Scipione Guidi, concertmaster of the St. Louis Symphony orchestra assumed the role of conductor for the concerts of December 6 and 7 while Vladimir Golschmann was making a guest appearance with the Rochester Philharmonic Orchestra. Mr. Guidi fulfilled his task admirably, his program consisting of a Morceau Symphonique from Cesar Franck's Redemption, and the Schubert C major symphony. This music of highest intrinsic value was kept on its befitting level through its interpreter's fine understanding and keen musicianship, and his command of the orchestra was at all times complete.

The soloist was Max Steindel, the orchestra's popular solo cellist, who played the Saint-Saëns concerto in A minor. Steindel's technical equipment is too well known to require further comment and his performance had its usual verve, luscious tone and inpeccable phrasing. As a well earned and insistently demanded encore, Steindel offered a section of Lalo's Russian Chants. Mr. Guidi's orchestral accompaniments for both numbers were excellent.

Appearing as the second attraction on the Civic Music League Series at the Municipal Opera House, the Moscow Cathedral Choir made its local debut on December 10. Under the leadership of Nicolas Afonsky the choir presented a program typical of the several Russian singing organizations heard in past years. The usual more or less startling dynamics were exhibited, the precision and aggressive authority were also notable as was the remarkable basso, Mr. Zaporojetz, who varied between the artistic and the theatrical much to the delight of the large gathering. The organization's contralto soloist, Mme. Pavlenko was also applauded for her several obbligato contributions.

O. C.

Current Engagements for Winifred Cecil

Winifred Cecil, soprano, gave a New York recital in Town Hall on December 14. The following day she appeared as soloist in Handel's Messiah on Concord, N. H., and is to take part in the same oratorio on December 29 in Mt. Vernon, N. Y. Engagements booked for the near future include an appearance in Pittsburgh, Pa., January 10; the Harvard Club, New York, January 26, and the Bach B Minor Mass with the Oratorio Society of New York, Albert Stoessel conducting, at Carnegie Hall, New York, on March 3. The soprano's current radio schedule takes in engagements with the Log Cabin and Palmolive Hours as well as the role of Virginia Lee in the Show Boat.

Stueckgold to Visit Pacific Coast

Grete Stueckgold will sing in Portland, Ore., on January 6; 10, in Santa Barbara, Cal.; 16, Pasadena; and 21, with the San Francisco Symphony Orchestra. Mme. Stueckgold, returning eastward, is to give a recital in Albuquerque, N. M., on January 24. Her New York recital is set for Town Hall on February 21.

Dancers to Accompany Reading Choral Society in Novel Program

The Reading Choral Society of Reading, Pa. (N. Lindsay Norden, conductor), has arranged with the Littlefield Ballet of Philadelphia to furnish the terpsichorean part of the program of choral dances with orchestra which the society will present at its winter concert.

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"One of the Outstanding Women Pianists of the Time"

Noel Straus, New York Times, Dec. 8, 1935

"Enthrall," "fascination," "charm," "entrancingly," "dazzlingly," "glow," "fire," "sparkle," "beauty," "sweep," "magnificence," "mellowed," "poetic," "brilliant," "stunning," "marvelous,"

were some of the words used by the New York critics to describe the recital of

GUIOMAR NOVAES

at the Town Hall on December 7

"Novaes returned in the presence of **a large, highly enthusiastic audience.** She performed a seldom heard Fantasy and Fugue by Bach with the **unfailing tonal roundness and subtlety of nuance** of which one is ever assured in her conceptions, and with a **clear rhythmic enunciation** of the fugue. Two sonatas of Scarlatti were delivered with **entrancingly crisp** and vivacious style. She gave a **technically impressive** and **tonally persuasive** version of the Beethoven sonata, in C minor, Opus 111, pervaded by a **genuine musicality.** The C sharp minor etude of Chopin was **dazzlingly set forth,** that in E major was imbued with **genuine poetic lyricism** and the polonaise was given with **sweeping, dramatic impulsiveness."**—*Jerome D. Bohm, New York Herald Tribune, Dec. 8, 1935.*

"Novaes has achieved **foremost rank as an artist.** Her return to these shores brought **a wildly enthusiastic audience** to Town Hall and the **frantic applause** was punctuated with exclamations of **'Isn't she marvelous!'** There was a crisp deftness to her Scarlatti, considerable 'brio' in the big Opus 111 of Beethoven, and **dazzling brilliance,** coupled with romance in her Chopin playing."—*Henriette Weber, New York Evening Journal, Dec. 9, 1935.*

"When she played the Beethoven C minor sonata, Opus 111, she dwelt in its regions of contemplation with **beautiful serenity** presenting the lyric ideas with **an infinite delicacy of dynamic gradation and mellowed tones.** There was strength and courage in the more aggressive parts of the work. It was a calmly **poetic** and reflective performance, **rich in color** and relying on a **technic of praiseworthy clarity and resources.** The Bach Fantasia and Fugue in D minor was delivered with a nice appreciation of its romantic character and with an **admirable enunciation** of its polyphony. Two Scarlatti sonatas were played with such a **dazzling crispness** and with such complete exhibition of their gayety, their **sparkle** and their **perfect piano language** that the audience was moved to **enthusiastic applause. She is a great woman pianist."**—*W. J. Henderson, New York Sun, Dec. 9, 1935.*

"Novaes was a picture of poised **charm and grace** as she went through the paces of a long and taxing program. An infrequently played Fantasie and Fugue by Bach was performed in an eminently satisfactory manner. Two Scarlatti sonatas received a **beautiful interpretation.** Their lacy figures and whispered scales were finely set forth, and she unleashed a wide variety of light-veined colorings in her performance of them. The Chopin Polonaise especially she accounted for in a **brilliant** fashion. The **enthralled audience** was treated to **many additional numbers."**—*R. C. Bagar, New York World Telegram, Dec. 9, 1935.*

"A near-capacity house shouted and applauded its welcome to Guiomar Novaes, who produced abundant artistic justification for the clamor. The contrasting styles of characteristic works of three masters presented technical and interpretive tasks that were met by her with **rare distinction.** There was breathless delicacy in the Scarlatti sonatas, and within a deliberately confined dynamic range a **dazzling spectrum of tonal shades.** The Beethoven opus found in her a musician and woman whose sympathies were large enough to comprehend its bolder and more virile meanings. Where Beethoven asked for 'con brio ed appassionata,' he received just that, in **warm, full-blooded speech.** The arietta was **extremely beautiful** in tonal quality. Novaes' Chopin is uninhibitedly romantic, expressed with **stunning pianistic facility."**—*Gama Gilbert, New York Post, Dec. 9, 1935.*

"An eager audience welcomed Novaes. Again the **supple strength,** the **tonal clarity and balance,** the **felicitous line of phrase and nuance,** the **inner glow and fire** served to **enthrall her audience.** Scarlatti sonatas came forth in all the **sparkle** and fragile contour, which distinguish these gems. She brought to the Beethoven sonata of Opus 111 **a dramatic power and grave beauty,** and to the Chopin polonaise in F sharp minor (Opus 44) an **indescribable sweep and magnificence."**—*Julian Seaman, New York Daily Mirror, Dec. 8, 1935.*

MANAGEMENT: HAENSEL & JONES, 113 West 57th Street, New York

Division: Columbia Concerts Corporation of Columbia Broadcasting System

Next New York Recital at the Town Hall on Saturday Afternoon

January 4, at 3:00 o'clock

"She Is a Great Woman Pianist"

W. J. Henderson, New York Sun, Dec. 9, 1935

NEW YORK CONCERTS

DECEMBER 16

National Orchestral Association Another skillfully compounded program offering both old and new music was performed at the second concert of the season by the National Orchestral Association (Leon Barzin, conductor) in Carnegie Hall. It opened with the Weingartner arrangement of a suite for string orchestra by Lully, recently heard under other auspices in New York. Its delightful dance measures and pensive slow movement were given with charming effect by the young players, who responded with no little skill to Mr. Barzin's plastic sense of rhythm and dynamic contour. Joseph Schuster, cellist, formerly a solo player in the Berlin Philharmonic Orchestra and now appearing in concerts in this country, was the guest artist in Haydn's cello concerto. This sensitive player gave warmth and eloquence of string tone and much technical finesse to his performance of the beloved work, ably seconded by the orchestra. Mr. Schuster was repeatedly recalled at the close. A first performance here of a suite from Shostakovitch's ballet, The Bolt, revealed a score which parodied various dances with much hearty fun. Representative of the composer's lighter vein and possibly an early work, this music exhibits the young Russian's amazing craftsmanship and consummate scoring. It provided a field day for the enthusiastic young musicians and they revelled in its bombastic humor, repeating the Polka section in response to persistent applause. The final numbers were Wagner's prelude to Lohengrin and Vorspiel and Liebestod from Tristan, the first exhibiting the fine string tone of the ensemble and the Tristan prelude having a particularly powerful evocation. Mr. Barzin enjoyed a warm reception from the audience and several times called upon the musicians to rise.

Beethoven Association The participating artists for the season's second concert of the Beethoven Association, in Town Hall, were José Iturbi, pianist, and an ensemble of William Kroll, violinist, David Mankowitz, violinist, and Horace Britt, cellist. The string group played Mozart's Divertimento and Serenade by Dohnanyi to open and close the program, these two performances flanking Mr. Iturbi's presentation of three sonatas—those in B minor and E major by Scarlatti and Beethoven's in C, op. 53 (Waldstein). The Spanish pianist brought into brilliant play his redoubtable musical resources. One of the most impressive features of his technic is his power to make each theme separate and distinct, yet in perfect alignment with the musical structure as a whole. To listen to a musical work set forth by Mr. Iturbi is a memorable tonal experience. The joint work of the Messrs. Kroll, Mankowitz and Britt was exemplary for its fine blend and balance of parts, unison of attack and expressive intent and observance of style. The formal melodies of the Mozart work and the freer measures of Dohnanyi were treated with equal skill and devotion. A large audience rewarded this distinguished program with ardent applause.

DECEMBER 17

New York Women's Orchestra A large and gratified audience attended the evening concert at Carnegie Hall, of the New York Women's Orchestra, conducted by Antonia Brico.

The organization, working under such an earnest, experienced, and unusually competent leader, is making rapid improvement, and at this concert showed more finish in tone and execution, than at its previous appearances here. The performance of Borodin's second symphony was one of spirit, accuracy, and glow, based on the musically searching and temperamental interpretation of Miss Brico.

Also the fair players and their director gave excellent accompaniments to two piano-orchestra numbers, Mozart's D minor concerto and John Powell's Negro Rhapsody.

Powell was the soloist and gave renewed proof of his deep musicianship, refined taste and agile and comprehensive technic. His rhapsody wears exceedingly well in melodic appeal, characteristic idiom and effectiveness of craftsmanship. He, Miss Brico, and the orchestra shared the warm applause of the evening.

Sarah Osnath-Halevy On Tuesday night at Town Hall, an artist new to New York audiences, was presented in recital. This was Sarah Osnath-Halevy of Palestine who offered a program of characterizations, songs and dances of Hebrew, Persian and Arabian origin. The music, most of which was listed as folklore, was arranged by Alexander Tansman. Credit should be given to Elsa Fiedler, pianist, and William Alten, who supplied percussion effects, for their faithful interpretation of these unusual scores.

Miss Halevy in her dance interpretations impressed by her skill at pantomime and the remarkable eloquence of her hands. The costumes which she wore enhanced her work with an exotic flavor. Her voice is admirably suited to the melodies which accompanied each number, and possesses a dramatic quality that conveyed to her listeners the content of each song, even though the words were foreign. The most effective item was the Arab satire done to Song of Mohammed (M. Daniel) in which Miss Halevy depicted a young Arab proclaiming his antagonism toward the Jews but at the same time declaring his love for Jewish girls. Also meritorious was the Persian song dramatizing a young woman weeping on the grave of her father. Charming and beautiful, Miss Halevy is an actress who projects tragedy or comedy equally well. A large audience applauded enthusiastically and recalled Miss Halevy many times.

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DECEMBER 18

Down Town Glee Club Carnegie Hall was filled to the topmost rows of the balcony, on Wednesday night, by the throng that heard the Down Town Glee Club in its annual concert. This choral group of two hundred or more voices was under the baton of Channing Lefebvre, who led his ensemble in a program of folk songs, Christmas songs, choral works of Horatio Parker and Ralph Baldwin, and his own The Battery Rolls On. The club was supported by the accompaniments of George Mead, assistant conductor and accompanist; Harold Friedell, organist; a brass and percussion band of eight pieces; and the choir boys of the Cathedral of Saint John the Divine.

The club made an impressive appearance on the stage and no less effective was the vigorous and spirited delivery with which they endowed their offerings. A pronounced virility characterized their singing in such numbers as The Chain of Jungle Life (Baldwin) and Mr. Lefebvre's The Battery Rolls On. Walter Schiller, with Edward Hart at the piano, appeared as soloist in a list which represented Handel, Manning and Rasbach and was obliged to respond with an encore. In a Czechoslovakian number entitled Lovely Maiden, Joseph F. Brush was heard in solo, with the club, *a cappella*, supplying a harmonious background of humming voices. In the last items of the program the clear, pure soprano tones of the Cathedral choir boys were added. These young singers sang well and delighted the listeners by uniting with the club in Personent Hodie, Cesar Franck's Far O'er the Bay, Adeste Fideles and a North Carolina Mountain Song.

Dessoff Choirs Opening their seasonal series of concerts, the Dessoff Choirs appeared in Town Hall under the direction of Margarete Dessoff, founder and leader of the organizations, which annually offer highly interesting choral programs of old and modern music. On this occasion Christmas atmosphere prevailed in several of the numbers. Two Choral-bearbeitungen by J. S. Bach (Nun komm der heiden Heiland and Herr Gott Vater, mein starker Held) were sung by the Adesdi Chorus of women's voices. This group earned approbation for the smooth and delightfully balanced quality of its singing as well as for the skill with which florid contrapuntal difficulties were surmounted in the latter work. The same organization gave the first hearing anywhere of three Stille Lieder by Hans Gal, which are dedicated to Mme. Dessoff. These comprise two nature pictures of considerable atmospheric charm and a dainty section entitled Scherzando, in which a lover expresses the wish that he were as carefree as the moon and bewails the fact that the world seems pretty much askew. The idiom is only mildly dissonant, for greater stress being placed upon engaging part-writing for the feminine voices. A composition of evident sincerity, if not of great weight. The Adesdi group also gave Siegfried Ochs' arrangements of three German folksongs of the sixteenth century, among which the delightful carol, Josef, lieber Josef mein, revealed especially beautiful *pianissimo* singing and had to be repeated.

The A Cappella Singers, of mixed voices, were also entrusted with a world premiere—that of the motet One Generation Passeth Away, by Ernest Walker, English composer, which seemed somewhat awkwardly written for the voices and of only moderate thematic interest. The final passage, which pictures the inevitable end of all created beings, was sung with restraint and power by the excellent chorus. This group also presented two motets (Selig sind die Toten, and Cantiones Sacrae) by Heinrich Schütz, early German master, whose 350th anniversary occurs this year. The vocalists excelled particularly in the latter composition, though both works charmed by their modal manner resembling the madrigal idiom and their vivid imitative effects. Arnold Bax's Of a Rose I Sing, a setting of an ancient carol, for mixed chorus, tenor soloist, piano, cello and double-bass, was repeated by the organization from previous programs and again proved an attractive and original work by the Celtic composer. The assisting artists were Frank Widdis, piano and organ; Alan Shulman, cello, and Daniel Hamlon, double-bass. The audience was enthusiastic in its reception of the concert and especially so of the accomplished conductor.

Margaret Sittig A large audience gathered in the concert hall of the Barbizon-Plaza on Wednesday evening to hear Margaret Sittig, violinist, in recital. With Frederick V. Sittig at the piano, this artist presented the concerto in A minor of Bach, Beethoven's sonata in D (op. 12, No. 1) the Saint-Saëns concerto (Konzertstueck), (op. 20) and pieces of Kreisler, Rachmaninoff, Brahms, Valdez and Monasterio. Miss Sittig, a violinist of scholarly attainments and discerning musicianship, endows her interpretations with a depth of feeling and clarity of execution that gives each theme and melodic curve its proper emphasis. Her style in the varying types of numbers on the program was in each case exemplary. The Bach work had the appropriate dignity, the Beethoven sonata its requisite breadth of concept. Her reading of the Saint-Saëns passage dwelt on the lyric aspects of the score, and the five numbers of the final group were separate tonal pictures of distinctive quality. Tonally, Miss Sittig combines suavity, fine dynamic control and an extensive range of color and nuance. Lavish applause was the order of the evening, and Miss Sittig and her father, who supplied piano background of finesse and sympathy, were summoned back to the platform many times.

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DECEMBER 19

Haarlem Philharmonic Society The Christmas concert of the Haarlem Philharmonic Society found the grand ball room of the Waldorf Astoria thronged to hear a program by Viola Mitchell, violinist, and Lauritz Melchior, tenor of the Metropolitan Opera. Mr. Melchior, his magnificent voice unwearied by his performance in Die Walküre the night before, appeared three times, singing in his first group Erik's aria from the opera Frode by Julius Bechgaard and Norwegian songs by Grieg and Sverre Jordan; two Schubert numbers and Wagner's Schmerzen and Traume in his second, and concluding the morning's offerings with an excerpt from Lohengrin. The tenor's dramatic powers register from the concert platform as potently as over the operatic footlights, and his vocal qualities are a medium of delight, whether in song or aria. He was called back for encores after every group, and it was reluctantly that the audience allowed him to go at the close.

Miss Mitchell, young in years and graceful in appearance, is an artist of the first quality. Her tone is rich, sensuous and smooth, and excellently controlled, whether in effects of sonority or of the utmost delicacy. Her temperament encompasses the brilliant, the tender and the fanciful. She was applauded with well merited cordiality for her playing of the Andantino of Saint-Saëns, Debussy's Minstrels, Malaguena (Albeniz), and numbers by Bloch, Godowsky, Cyril Scott and de Falla. This list she had to extend to satisfy the demands of her hearers.

The two fine accompanists of the morning were Erich Kahn for Miss Mitchell and Ignace Strasfogel for Mr. Melchior.

(*Continued on page* 25)

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"Anna Leskaya, whom we remember distinctly and pleasurably for her past appearances, was the Donna Anna, singing like a great dramatic soprano should sing—with opulant tone, tremendous authority and with all the Mozartian tradition."—Herman Devries, Chicago American, Nov. 5, 1935.

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JEAN TENNYSON

"STEPS UP TO A NEW LEVEL
OF ARTISTRY"

IN SECOND SEASON WITH
THE CHICAGO CITY OPERA COMPANY

Jean Tennyson's Beauty Wins Opera Audience as She Sings 'Marguerite'

BY HERMAN DEVRIES

Jean Tennyson is a poetic looking and lovely Marguerite. She has the allure, the freshness and youth that fits the role. Her voice has a youthful freshness. "The Jewel Song" was received with marked approval by the very large audience and indeed, Miss Tennyson sang it with the proper spirit and happy insouciance of girlish rhapsody.

Chicago American, Dec. 4, 1935.

YOUNG SINGERS WIN AUDIENCE AT CITY OPERA

Jean Tennyson and Joseph Bentonelli . . . these handsome mainstays of the opera of tomorrow succeeded in pleasing the audience greatly. The quaint "King of Thule" was Jean Tennyson at her best.—*Edward Barry, Chicago Daily Tribune, Dec. 4, 1935.*

. . . lovely voice . . . appealing personality . . . fitted the figure and circumstance of Marguerite. A delightful lyric artist. —*Glenn Dillard Gunn, Chicago Herald & Examiner, Dec. 4, 1935.*

Music Views

BY EUGENE STINSON

JEAN TENNYSON stepped up to an entirely new level of artistry with last night's performance of "Faust" at the Civic opera house. It was as good as anything the City opera season has produced this side of Lotte Lehmann and John Charles Thomas. Her tone is warm, round and gleaming and it is produced superbly well.

Miss Tennyson's Marguerite has indisputable charm, a quality all the more forceful because she leaves it alone to work its own effect. Her acting was clean and adept and had many natural touches, plus some most effecting ones.

—Chicago Daily News, Dec. 4, 1935

Mimi almost ran away with the show. She is a good Mimi both vocally and histrionically for the lightness and delicacy of her voice are advantages rather than draw-backs in a part like this.—*Edward Barry, Chicago Tribune, Nov. 14, 1935.*

Jean Tennyson sang and acted the part of the waif of the Latin quarter with winsomeness and restraint. La Tennyson is distinctly a soprano with a future. —*Robert Pollak, Chicago Daily Times, Nov. 14, 1935.*

One of the most delightful personalities I have known on the lyric stage.—*Claudia Cassidy, Chicago Journal of Commerce, Nov. 14, 1935.*

Miss Tennyson has grown immeasurably in her art since last heard here in the role of Mimi. Her voice has taken on added limpidity and she now makes use of a fine pianissimo; besides this she has acquired finesse and altogether her Mimi has become a portrait of a fragile, poetic, sympathetic and lovable bininette of the Latin Quarter. The ovation given after her Mi Chiamono Mimi was a just tribute to her lovely song. — *Herman Devries, Chicago American, Nov. 14, 1935.*

Her voice is agreeable in quality and there was something touching in her Mimi's inadvertent little gestures. — *Eugene Stinson, Chicago Daily News, Nov. 14, 1935.*

Miss Tennyson is appealing equally to the eye and ear. Her voice is a true, lyric soprano—smooth, warm and fresh, as slenderly rounded in tone as she is herself in figure. I thought it ideal for the most youthful and innocent of Puccini's heroines.—*Glenn Dillard Gunn, Chicago Herald & Examiner, Nov. 14, 1935.*

Jean Tennyson made a distinct hit as Nedda. Her voice is decidedly not fragile but is capable of carrying and sustaining phrases with all the power of a lyric-dramatic soprano. Prolonged applause followed her singing of the Bird Song.—*Herman Devries, Chicago American, Nov. 25, 1935.*

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Los Angeles Stirred by Monteux' Reading of Stravinsky Score

Raya Garbousova Soloist in Saint-Saëns and Tschaikowsky Cello Works—Winifred Christie Gives Recital on Double-Keyboard Piano—Shawn Dance Group Welcomed

LOS ANGELES.—This week has been an active and a delightful one for music lovers in this city, for there have been three outstanding musical events here for the enjoyment of concert-goers. The first, and perhaps the finest, was the performance at the Philharmonic auditorium on December 12, of the Philharmonic Orchestra under the judicious baton of Pierre Monteux, with Raya Garbousova as the featured soloist on the cello. M. Monteux, in his masterly reading of Igor Stravinsky's Petrouchka suite, gave one of the most telling orchestral performances ever heard here and was applauded almost wildly by the audience. He led the orchestra into delicate nuances, phrasing and orchestral coloring. The performance was especially interesting from a historical standpoint too, for it was Monteux who in 1914 conducted the first performance of this work. In addition, in the audience was Adolph Bolm, who created the part of the Blackamoor in the first production in Paris. The solo passages of the piano were played with impressive technical and interpretative exactness by Claire Mellonino, and the flute solos were handled with genuine musical magnificence by Anthony Linden.

The orchestra part of the program was completed with excellent readings of Weber's Euryanthe overture, the exquisite melodies of which were applauded highly by the audience, and a Fantasia for double-string orchestra by the English composer, Vaughan Williams. The colorings of the Weber composition were interpreted with excellent taste by the orchestra. The Williams' composition, as interpreted by Monteux, contains many pleasing qualities, and is essentially an interesting study of string composition, dignified, religious in spirit.

Miss Garbousova's part of the program was taken up with the presentation of the Saint-Saëns concerto and the Tschaikowsky Rococo Variations. Her performance at this concert was sensational, if applause can be used as a standard. She has a tone of unsurpassable clarity and rounded beauty, and, unlike so many cellists, her tone seems to sing. In addition, her intonation is flawless, and she offers a phrasing that indicates a profound musicianship.

WINIFRED CHRISTIE'S RECITAL

Another concert of interest was that presented by Winifred Christie at the Philharmonic auditorium on December 13 on the Bechstein-Moor Double Keyboard piano. Miss Christie's piano technic is deft and amazingly easy in motion, especially considering the added difficulties of playing on two keyboards. Under her touch, however, the added keyboard seemed in many ways a simplifying organ, for it allowed for the playing of rich harmonies and impressive counterpoint. This was especially noticeable in the Bach prelude and the toccata and fugue in D minor, both of which were arranged for the double keyboard piano by Miss Christie and Emanuel Moor. The instrument, it seemed, was more adapted to the interpretation of the classical contrapuntal works than that of the single melodied compositions of such a composer as Chopin or Debussy, yet in some of the works of this nature astounding technical exhibitions were made by the artist.

TED SHAWN DANCERS APPEAR

The other event of interest was the performance of Ted Shawn and his ensemble of male dancers, presented in the Philharmonic Auditorium on December 18. Most of the solo dances were performed by Mr. Shawn, who is, of course, an amazingly agile dancer. Mr. Shawn offered only eight men in his group, the aim of which is the return of dancing to the masculinity it once possessed, and, on the whole, he succeeded admirably. Technical excellence was apparent in all of the members of the group, and they all surpassed in imparting to the audience the meaning of their dance designs.

R. M.

RAMBLING AROUND

Igor Gorin, baritone, now with Metro-Goldwyn-Mayer studios, has been assigned to a principal role in the musical picture, As Thousands Cheer. This Irving Berlin and Moss Hart musical will have an all-star cast. Before production begins, the entire musical score will be rewritten by Cole Porter, who arrived in Hollywood on December 20. Mr. Gorin is appearing on the Hollywood Hotel radio program each Friday night.

* * *

Gladys Swarthout will have the lead in Franz Lehar's The Count of Luxembourg, which will be filmed by Paramount studios next spring. Frank Forest is being strongly considered for the role opposite her.

* * *

The Hollywood Cathedral Choir, conducted by Mildred Bruns, presented Handel's Messiah in a dramatized form on December 22 and 23 under the direction of Ross Von Nibroc at the First Methodist Church of Hollywood. Inez Jacobson was the organist. The choir sang Christmas carols from the porch of the Hollywood Hotel on December 13.

* * *

Arthur Rosenstein, coach and accompanist of New York, is now in Hollywood coaching Igor Gorin, baritone, now with Metro-Goldwyn-Mayer studios.

Helen Bates Omeron, teacher of voice, has been located in Los Angeles for the past eight years. Mme. Omeron is the wife of Dr. Carl Omeron, operatic and concert tenor. A few of Mme. Omeron's prominent artists are Clemence Gifford, contralto; Mary Green Pauloo, soprano; and Allen Rogers, concert and operatic tenor.

* * *

Mills College, Mills College, Cal., announces a residential summer school for men and women from June 22 to August 1, 1936. Departments outlined on a summer folder include: art for workers in museums, child development for social workers, nursery school teachers and workers with famliy groups; creative writing giving emphasis on the imaginative approach to written expression and the cultivation of distinctive style; drama and the speech arts, a course in speech training of general interest to teachers, parents and advanced students in the art of speech; French for students desiring classes in diction, translation and composition; music, which includes chamber music, harmony and composition, history of choral and instrumental music, ensemble for strings, class and individual lessons in the various instruments.

* * *

Merle Armitage, manager of the Philharmonic Auditorium, announces the following recitals during January: Percy Grainger, pianist, January 16, and Raya Garbousova, cellist, January 17. John Mansfield in association with the Modern Forum gives a reading of his own poetry, January 13.

* * *

Allan Jones, tenor, has been assigned the lead in The Student Prince, to be filmed at the Metro-Goldwyn-Mayer Studios. This light opera was originally scheduled for Nelson Eddy. The success of Mr. Jones in the Marx Brothers' picture, A Night at the Opera, led to this change.

* * *

Julius Gold, composer, arranger, conductor and violinist of San Francisco, plans to move to Hollywood for permanent residence in May, 1936.

* * *

The Pacific Institute of Music and Fine Arts, Los Angeles, announces a chorus of seventy selected voices under the co-direction of Andres de Segurola and Dr. Richard Lert, with rehearsals beginning early in January. These will be held twice weekly and there are still fifteen vacancies in different parts. Concerts will be given in the coming spring.

* * *

Alfred Leonard, director of symphonic music at radio station KFAC, Los Angeles, broadcasts music five nights weekly from the crystal room of the Pacific Institute of Music and Fine Arts. This began on December 19 and continues during the winter and spring months.

* * *

The Dominant Club of Los Angeles gave a musicale on December 21 at the Woman's Athletic Club, under the direction of Helen Bates Omeron, chairman of the music committee, and Olga Steeb, president.

* * *

Soloists at the Messiah performance, under Dr. John Smallman on December 15 at the Marlborough School for Girls, were Blythe Taylor Burns, soprano; Kay Fessenden, contralto; Charles Fritz, tenor; Frank Pursell, bass; Daisy Sinclair and Harold Dick, accompanists. The entire student body participated.

* * *

Arnold Schönberg conducts the Los Angeles Philharmonic Orchestra in a special concert on December 27 in Bovard Auditorium at the University of Southern California, featuring his own symphonic compositions. He has rearranged the Kammersymphonie, formerly written for fifteen solo instruments, for the full eighty-five piece performance.

* * *

Lester Hodges, accompanist for many singers coming to Los Angeles and surrounding territory for recitals, has been engaged by Gladys Swarthout for her accompanying work in New York City this winter. He left for the East about ten days ago to remain until next April, when he returns west to resume playing for artists here.

* * *

The Tudor Singers, an Elizabethan quartet which appears in costume, gives a concert in January under the direction of Dr. John Smallman at La Canada Women's Club. These singers are Ruth Somerindyke, soprano; Frances Warren Haynes, contralto; Charles Fritz, tenor; Eugene Pearson, bass; with Daisy Sinclair at the piano.

* * *

Maria Jeritza is announced as soloist in a special concert on December 28 with the Los Angeles Philharmonic Orchestra at the Philharmonic Auditorium. Pierre Monteux will conduct. This is to be his last concert of the present series in Los Angeles, since he leaves for San Francisco to become conductor of the San Francisco Orchestra in January.

* * *

L. E. Behymer announces the following events for the month of January: the Vienna Boys' Choir, January 7; Grete Stueckgold, soprano, January 14; Jose Iturbi, pianist, January 21; eleven performances of the Monte Carlo Ballet Russe from January 24 to February 1, all to be given at the Philharmonic Auditorium.

* * *

The San Carlo Opera Company opens a Los Angeles season with Aida on February 7 at the Philharmonic Auditorium, to be followed by other operas nightly until February 19. Wolf-Ferrari's Jewels of the Madonna is the offering for the final night. The local management is the L. E. Behymer office, with direction of all performances under Fortune Gallo.

* * *

Alice Coleman Batchelder, Pasadena, Cal., founded the Coleman Chamber Concerts, which have been given continuously each year since 1905. The initial concert in Pasadena was by the Arnold-Krauss String Quartet and since that time many string and ensemble organizations have appeared in this yearly series. Some of these included the Persinger String Quartet; Seiling String Quartet; Brahms String Quartet; De Busscher Woodwind Ensemble; Noack String Quartet; Bartlett-Frankel String Quartet; Maquarre Woodwind Ensemble and the Zoellner String Quartet. Mrs. Batchelder is active on the chamber music board at the present time. In her studio in Pasadena, she has classes for the study of music played at the different concerts, at which composers and their works are discussed. Mrs. Batchelder is active as a pianist and plays in at least one concert yearly in addition to teaching.

C. D. K.

Seattle Applauds Slav Singers

Moscow Cathedral Choir Delights—Foster Program—Pro Musica Presents English Pianist—E. Robert Schmitz Appears with Roth Quartet

SEATTLE, WASH.—The outstanding choral attraction of this season so far was the presentation of the Moscow Cathedral Choir, under the auspices of Cecilia Augsperger Schultz. This group of singers drew a tremendous audience and sent each and every person away with a feeling of awe. Only such true artists could create the atmosphere of Cathedral worship without a Cathedral background.

Another interesting attraction in the Schultz winter series was an evening devoted to the life and songs of Stephen Foster, featuring as soloists Margaret Correll, lyric soprano, of Los Angeles, and Nathan Stewart, former Seattle baritone. The highly distinctive musical film, Harmony Lane, was presented on this same program, being entirely based on melodies by Foster.

The Seattle chapter of Pro Musica presented Margaret Tilly, English pianist, as the first attraction in its series of guest artists. Especially featured during the evening was the new sonata by Roy Harris. At the conclusion of the program, instead of playing encores, Miss Tilly repeated this novel work, and gave explanatory remarks of an informal nature to further the understanding of the listeners.

The Ladies Musical Club presented the Roth String Quartet, with E. Robert Schmitz, pianist, in concert at the Metropolitan Theatre on November 25. The program was highly pleasing, especially the interpretation of the Franck quintet.

SCHOOL AND STUDIO EVENTS

Continuing a policy of faculty expansion to meet growing needs, the Seattle College has announced the addition of a music department, under the direction of Walter Aklin. Mr. Aklin is the director of the Arion Club in the city and is a teacher of theory. Other members of the music department include John Hopper, pianist; Francis J. Armstrong and Helen Hopper, violinists; Alfred Rollo, voice; Iris Canfield, cellist; and Ella Helen Boardman, voice.

William Coburn presented a large group of his piano students in recital on December 6.

The Cornish School has been presenting a series of informal recitals each week during the past month—these are in addition to the regular Friday night concert series which is a part of the regular season for its students.

J. H.

Dino Borgioli in European Engagements

Dino Borgioli, tenor, has been touring England with the Covent Garden Company sponsored by Sir Thomas Beecham, singing the roles of Count Riccardo in Verdi's Un Ballo in Maschera and Rodolfo in La Boheme. Among the cities visited were Birmingham, Liverpool, and Manchester. Others in the company were Eva Turner and John Brownlee.

At the beginning of December, Borgioli was engaged for two gala performances at the Paris Opera, after which he is to go to Stockholm. In February and March he will rejoin the Covent Garden Company and finish the remainder of the tour which includes Edinburgh and other big northern cities, returning to London for the spring season of opera.

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NEW YORK HERALD TRIBUNE,
SUNDAY, DECEMBER 15, 1935

Winifred Cecil Gives Concert At Town Hall

Bach Cantata Is Offered

Modern Italian Works and English Group Heard

By Francis D. Perkins

After making an unusually promising initial impression in two recitals at Town Hall in March and October, 1933, Winifred Cecil waited two seasons before giving her third concert in this auditorium before a good-sized audience. The talented young American soprano, who was a pupil of the late Marcella Sembrich, sang an unhackneyed program beginning with a serious Bach aria, "Was Gott thut, das ist wohlgetan," from one of the church cantatas of that title, and "Ei, wie schmeckt der Coffee süsse," from the Coffee Cantata, which praises a drink which was still regarded as a rather dangerous innovation in the Germany of the early eighteenth century.

The second part of the program offered modern Italian songs by Alfano, Salvatore Musella, Pizzetti and Gian Luca Tocchi; the third was devoted to Schubert's rarely heard "Der Hirt auf dem Felsen." Five songs of Hugo Wolf, most of them seldom sung here in recital, and a group in English in which Arnold Bax's "A Christmas Carol" preceded American works by Sandor Harmati, Wintter Watts, Samuel L. M. Barlow and Harriet Ware, completed the scheduled program.

For a reviewer who hears many song recitals in the course of his annual rounds, a considerable part of the vocal world sometimes seems to be divided into singers who have notable voices, but only a limited knowledge of what to do with them, and singers who have a thoroughly schooled style and musicianship and mature interpretative ability, but a limited vocal capital. But Miss Cecil exhibited yesterday both a voice of fresh and unusually pleasing quality, and ability to use it to best advantage, which was remarkable for a singer of her age and appeared to be one of the best equipped young American singers who have appeared on a New York platform in many years.

There was exceptional taste, musicianship and sense of style, mastery of phrasing and ability to sustain a long and flowing vocal line; surprising control over dynamics and vocal color, giving a sense of sureness in what the artist intended to accomplish and in the actual accomplishment, instead of the hopeful approximation in these respects which is a not infrequent concomitant of the average song recital. Miss Cecil's voice has gained in warmth and range of color since 1933, and her interpretative ability has appreciably matured, so that she was well able to set forth convincingly the varied range of sentiments and emotions required by the program, in fine points as well as in the general emotional atmosphere.

Dr. Carleton Sprague Smith, of the music division of the Public Library, played the flute in the aria from the "Coffee Cantata," and Gustave Langenus was the assisting clarinetist in Schubert's "Der Hirt auf dem Felsen," in which the bright, pastoral atmosphere was communicatively realized by the singer with expertly wrought vocal shading. In the early Italian group the plaintiveness of Pizzetti's "La Madre al figlio lontano" was well contrasted with Gian Luca Tocchi's "Serenata," a song by a composer hardly known here, which has considerable imaginativeness and charm. In the Wolf group, Miss Cecil's interpretative ability was well illustrated by "Ein Standchen Euch zu bringen," "Wenn du zu den Blumengert" and "Das verlassene Magdlein." In the whimsical "Das Kohlerweib ist trunken," a lapse of memory compelled a new start, but this was done with unruffled composure.

Celius Dougherty provided praiseworthy piano accompaniments, and the audience called for extra offerings. One could welcome some further opportunities of hearing Miss Cecil this season.

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THE NEW YORK TIMES,
SUNDAY, DECEMBER 15, 1935.

MUSIC

Winifred Cecil's Recital.

A richly merited success was scored by Winifred Cecil, soprano, who appeared in recital yesterday afternoon at Town Hall. The youthful New York vocalist, known on the radio as Virginia Lee, has appeared here before as recitalist, and also on occasion has been heard as soloist with the Dessoff Choirs. A former pupil of the late Marcella Sembrich, Miss Cecil was coached later by Elena Gerhardt in London, and came to her task exceptionally well equipped from every angle.

Miss Cecil is not only the possessor of a remarkably fresh, fully supported voice of ample volume and range, but she has a keen sense of style, outstanding interpretative gifts and fine musicanship as well. Her program, too, was one deserving special mention for its unusual array of difficult selections which were out of the beaten track and most carefully aligned..

With Celius Dougherty providing impeccable accomplishments at the piano, the singer first offered two Bach numbers, in both of which the elaborate flute obbligati were given a scholarly reading by Carleton Sprague Smith, chief of the music division of the New York Public Library. The first of these Bach excerpts was the aria, "Was Gott tut, das ist wohlgetan," from the third of the three cantatas of that name by the Leipzig cantor. The voice part, with its complicated rhythms and dangerous intervals is not easy to negotiate against the florid arabesques of the flute, but Miss Cecil envisaged it with accuracy and ease, giving a noble and heartfelt delivery of its piously ecstatic content.

In sharp contrast was the humorous first aria of Lieschen from the same composer's secular "Coffee" cantata, in which with clever mock-seriousness the singer ardently proclaimed the young devotee's unbounded adoration of the beverage. This was again a finely wrought piece of vocalism, as convincing in its way as the aria which had preceded it.

In the next section, given over to modern Italian lyrics, Miss Cecil introduced three novelties, Alfano's "Egli mormoro," Salvatore Musella's "Stasera, le campane" and Gian Luca Tocchi's "Serenata," to which was added Pizzetti's haunting picture of maternal affection, "La madre al figlio lontano." The Alfano lyric was given with outstanding dramatic vividness, and the new Tocchi song, a delightfully melodious and ingratiating creation, met with immediate favor through the beauty of tone and wealth of color with which Miss Cecil graced it.

There was splendid diction in all of this singing, combined with a vocal expressiveness and emotional depth rarely encountered in an artist at the outset of a career. These assets were in evidence to a marked degree in that seldom attempted song with clarinet obbligato, "Der Hirt auf dem Felsen," which Schubert wrote in 1827 for the great Milder-Hauptmann. Gustave Langenus played admirably the clarinet solo for this complicated scena, which Miss Cecil made extremely effective in both its melancholy andantino and happier allegretto sections. She got deeply beneath its skin and made it more than a mere vehicle for coloratura display, though it served also to make known the flexibility of her large tones and her accuracy of intonation in wide-leaping intervals.

The group of Wolf songs which followed formed a severe test of the soloist's abilities, but were all most skillfully treated, "Wenn du zu den Blumen gehst" and "Das verlassene Maegdlein" being particularly worthy of note for their penetration into the very heart of the text. In the final division of the program, consisting of songs in English, Sandor Harmati's "Le sacre coeur de Notre Dame," had to be repeated, so raptly was its mood of awe and mystery carried across the footlights. N. S.

NEW YORK AMERICAN.
SUNDAY, DECEMBER 15, 1935

By LEONARD LIEBLING.

Miss Cecil has one of the loveliest soprano voices heard hereabouts this or any other season. It is a youthfully fresh organ, flexible, rich and warm in quality, large in volume. Her tones have as much euphony in soft utterance as when projected with power. At all times Miss Cecil has full vocal control and regales fastidious ears by remaining consistently on pitch.

Better than all that, this latest recitalist exhibited unusual intelligence in style, enriched her delivery with communicative musical feeling, and achieved her effects with gratifying ease and simplicity, free from artificiality or affectation.

Beautiful Lyric Flow

Her Bach singing showed true classical line and breadth, and as a contrast there were beautiful lyric flow and sensuous coloring in her manner of voicing the Italian compositions, particularly the poetical ones by Pizzetti and Tocchi.

"La Madre al figlio lontano" and "Serenata" were done with admirable mastery of pianissimo.

An unfamiliar and amiable Schubert piece "Der Hirt auf dem Felsen," for voice, piano and clarinet, was a well-judged revival, sung and dictioned as excellently as the more complex productions by Hugo Wolf.

Aroused Enthusiasm

It is pleasant to record that Miss Cecil aroused immense enthusiasm in her listeners, who recalled and encored her most fittingly, and gave tribute, too, to Mr. Dougherty's finely affiliated accompaniments.

This reviewer left the recital wondering why those responsible glorify foreign, worn-out singers so blaringly and profitably when there is available one of our own young artists as gifted as Miss Cecil. What is the matter with us Americans, anyway?

NEW YORK EVENING JOURNAL
MONDAY, DECEMBER 16, 1935

By HENRIETTE WEBER.

An outstanding event in the musical week-end was the really artistic song recital of Winifred Cecil at Town Hall Saturday afternoon. Here is a fine young American who has studied long and to good purpose. She knows what she is doing and where she is going. Her fresh, lovely voice is an instrument which she uses with consummate art to express her sense of style, to depict her intense feeling for mood, and to color the meaning of every phrase with the warmth of her temperament. An unhackneyed program was indicative of her sound musicianship.

* * *

Other News Comments:

"Her recital was one of the few high lights of the present season." —*New York Post, December* 16, 1935.

"Miss Cecil possesses a warm, rich and well-focussed voice and uses it in a manner that bespeaks seasoned musical understanding." —*Winthrop Sargent, Brooklyn Daily Eagle, December* 16, 1935.

"Disclosing a lovely voice that had volume, range, smoothness and warmth, Miss Cecil went through a program that was noteworthy for the exceptional quality of its content."—*New York World-Telegram, December* 16, 1935.

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Tokyo Observes Music Week, with European Works Featured

New Conductor Makes Baton Debut—Coloratura Soprano Turns Composer

TOKYO.—Third Annual Musical Week was recently celebrated throughout Japan. Of course, the main events were held in Tokyo, but all large cities and every town of any size did their share to help make the event a truly National Musical Week. The broadcasting station JOAK (over a national hook-up) had a series of concerts and several lectures by well-known music critics, all of them aiming to educate in an understanding and appreciation of the best in music, Western and native. In Tokyo the chief events were the childrens' choruses, the adult chorus of a thousand voices and the concert given in the Hibiya Park outdoor amphitheatre by the Imperial Navy Band directed by Bandmaster Seigo Naito. Half of the program had full orchestra and band, while the rest of the program was done by the brasses only. Beethoven's third Leonore Overture, in splendid reading, opened the concert. The Flying Dutchman Overture, French Army March by Saint-Saëns, four selections from Glazounoff's ballet suite, The Four Seasons, comprised the second half of the program. Sandwiched between halves, Miho Nagato appeared as soprano soloist, singing Agathe's aria from Freischütz, with vocal splendor but very free interpretation which must have taxed Conductor Naito and his orchestra. However, Naito proved himself a talented and musicianly conductor.

COLORATURA SOPRANO COMPOSES

Toshiko Sekiya, coloratura soprano, who has appeared in Hollywood Bowl, also sung in opera in Europe, gave her first concert of the season before a capacity crowd at the large Gunjin Kaikan (Military Hall). The first part of her program was made up of English, French, and Italian songs. However, the second part was responsible for the huge audience. The number was her own latest composition, Ninin Kuzunoha (the Two Kuzunohas or The Fox and Princess Kuzunoha). This is an old tale taken from Japanese folk-lore; a tale which has been dramatized and is one of the famous Kabuki dramas. The story tells of a hunter who saves the life of a fox, which out of gratitude assumes the character of Princess Kuzunoha and makes love to the hunter. They become betrothed but later the real Princess appears and the fox is exposed. (It should be said that even today in Japan the fox is supposed to have supernatural powers and can assume any form.) All over Japan one can see shrines built and dedicated to the fox to appease its wickedness.

Miss Sekiya's production begins with the appearance of the real Princess. Her composition follows the line of the drama of the Kabuki, in which the episodes are depicted by a series of posture dances. In this number Kimiko Sekiya, sister of the composer, acts the part of the real Princess and does some wonderful Japanese style dancing to the vocal interpretation sung by Toshiko. The vocal score is splendidly adapted to the dramatic moments of the dance. The score, played most capably on the piano by Miss Tomoko Miyasaki, is in the native idiom in a minor key and resembles the music of the *koto, samisen* (both stringed instruments) and the shakuhachi, a native bamboo flute.

Beautiful, effective scenery, the gorgeous kimonos of the performers, and a semi-darkened stage added the right dramatic touch.

At the close of the program the stage was showered with bouquets and the performers responded to many curtain calls.

BATON DEBUT

The New Symphony Orchestra recently appeared in a special concert. Koichi Kishi made his debut as conductor. He studied here and also several years in Germany whence he recently returned. Beethoven's Cariolanus Overture had a dramatic reading, followed by an effective one of Tschaikowsky's Symphony Pathétique, The Unfinished Symphony of Schubert and Wagner's Meistersinger Prelude, completed the concert, one of the most satisfying that this writer has ever heard from the New Symphony Orchestra.

Mr. Kishi is a spectacular and convincing conductor. A large and appreciative audience gave Mr. Kishi ample proof of favor.

I. J. FISHER.

Josephine Forsyth's New Year Carol Heard Widely

Josephine Forsyth's new composition, New Year Carol, has been issued and is available for solo voice and in arrangements for male chorus by Carol Deis and for mixed chorus by Edwin Arthur Kraft. Miss Forsyth has written the words as well as the music for the carol. Forthcoming presentations of New Year Carol include: December 29: over the blue network of the NBC, from Chicago, a coast to coast hook-up, performed by the Moody Bible Institute (thirty voices) under the direction of J. Talmage Bittikofer; and, in the same city, to be given by the Sern H. S. Chorus, under the direction of Samuel Burkholder, and by the People's Church Choir, Emerson Abernathy, director; St. Paul, at the First M. E. Church, under the direction of Mr. Merriam. December 30, it will be performed over an NBC network from New York, on the Ida Bailey Allen program, with Norman Bow, tenor soloist. The following day brings three Chicago hearings, when the work is sung by Frank Bennett's Choristers (WGN), the First National Bank Chorus, under the direction of G. Franklin Richards, and performed by the Chicago Tribune Tower Chimes Carillon; the same day, it will be broadcast from a Cleveland radio station, and from WEAF, New York, on a coast to coast Hymn Sing, with Dr. Arthur Billings Hunt conducting.

January 5, New Year Carol is to be sung by the Broadway Presbyterian Church Choir (New York), under George Vause. Nine other performances are scheduled for this date. It will be heard in Chicago at Orchestra Hall, sung by a choir of 125 voices, conducted by Edgar Nelson; in a performance by the Musical College High School Chorus, under Mr. Robinson; by the choir of the Manor Park Congregational Church (Carl Craven, director). In Racine, Wis., it is to be given at the Atonement Lutheran Church, under Harry E. George (broadcast over WGN); in Warren, Ohio, at the Methodist Church; Pelham, N. Y., at the Episcopal Church; in Hollywood, Cal., at the Hollywood Lutheran Church, and at the Hollywood Methodist Church, under Mildred Romsdal Bruns. In Toronto, St. George's United Church Choir, under Don Linden, will sing it.

Miss Forsyth's song, Precious Wee One, will be issued on January 1 in three arrangements—solo, men's voices and women's voices. This composition has been sung on the programs of the Orpheus Male Chorus (Charles D. Dawe, conductor) during their recent tour of Russia and at the Eistedfodd. Miss Forsyth's musical setting for The Lord's Prayer will be sung this spring at the Easter Sunrise Service at Hollywood Bowl for the third consecutive year.

Elman to Play Concerto Series With National Orchestral Association

Mischa Elman, recently returned from a successful concert tour in Egypt, will collaborate with Leon Barzin and the orchestra of the National Orchestral Association in giving a series of five Saturday afternoon concerts in Carnegie Hall. This series, concerned with the development of literature for the violin, will include fifteen concertos, from Bach to Tschaikowsky. The programs include the following concertos: January 4, Bach, E major; Mozart, A major; Beethoven, D major; February 1, Spohr, No. 8, A minor; Paganini, D major; Mendelssohn; February 22, Bruch, G minor; Dvorak, A minor; Lalo, Symphonie Espagnole; March 7, Vieuxtemps, No. 5, A minor; Glazounoff, A minor; Brahms; March 21, Wieniawski No. 2, D minor; Saint-Saëns, B minor; Tschaikowsky.

Tickets are obtainable in series by becoming a "Special Series" member of the National Orchestral Association, it is announced.

Leonard Stocker to Give New York Recital

Leonard Stocker, baritone, announces through his manager, Betty Tillotson, that he will give a recital in Steinway Hall, New York, on January 27.

RICHARD HAGEMAN

CONDUCTOR — COMPOSER

ACCLAIMED AT FIRST AMERICAN PERFORMANCE OF RESPIGHI'S LA FIAMMA

On December 2, 1935, at Chicago City Opera

"To Richard Hageman must go the greatest praise, for it was due to his unbelievable musicianship that 'La Fiamma' was made possible for production this season. Mr. Hageman was totally unacquainted with the score ten days ago, yet he directed in the most masterly fashion, with sangfroid and a firm hold over his entire forces. Our intelligent Chicago audience appreciated fully Mr. Hageman's feat and he was given an ovation when he returned to the podium at the beginning of the third act."—*Herman Devries, Chicago American.*

"Mr. Hageman is a musician and an artist, and I doubt that Respighi's score ever sounded better in its short life than it did beneath the scholarly yet dramatic baton of his fellow composer."—*Claudia Cassidy, Chicago Journal of Commerce.*

"Mr. Hageman, so we were informed, saw the full score only ten days previous to the performance; nevertheless he undertook the difficult job. Hardly any other conductor would undertake doing this, yet, confident of his ability, he went resolutely at work. With this epoch-making performance the name Hageman is securely registered in the history of opera in Chicago.

—*Adolph Muehlmann, Chicago Abendpost.*

Photo by Bloom, Chicago

"The distinguished Richard Hageman, who mastered the intricate score on comparatively short notice and led his host through its difficulties so creditably, was applauded and bravoed as he came in for the third act. There was equal excitement every time the curtain closed and a big demonstration at the end of the evening."

—*Edward Barry, Chicago Tribune.*

"The performance, as said before, was fully up to the standards of a great, if recent, past. Hageman conducted to discover symphonic accents of distinguished beauty and to pile up choral effects of great sonority. The City Opera's group of choral virtuosi was augmented by Noble Cain's famous Chicago A Cappella Choir. The results, at first hearing, were often overwhelming."—*Glenn Dillard Gunn, Chicago Herald-Examiner.*

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— PRESS REVIEWS —

"Miss Kerby did wonders with her program and the audience had a good time and learned a good deal."
—Samuel Chotzinoff, New York Eve. Post

"An artist of commanding talent."
—Julian Seaman, New York Mirror

"Miss Kerby delivered the serious, romantic and comical material with variety of adept characterization, plenitude of voice and artistic welding of words and music."
—Leonard Liebling, New York American

"Marion Kerby delighted a large audience at Town Hall yesterday in one of her unique programs. . . . She was given an ovation."—Henriette Weber, New York Journal

"Miss Kerby was particularly effective in communicating the varied emotional value of the songs and the atmosphere of their habitats."
—F. D. Perkins, New York Herald-Tribune

"An absorbing and entertaining recital. . . . She has those aptest of attributes—an exhaustive knowledge of her material—an infinity of devotion to it, an abundance of the will to transmit her experiences to an audience."
—I. K., New York Sun

"Marion Kerby offered some choice selections from her lyric library to a Town Hall audience yesterday afternoon. Besides knowing whereof she speaks and sings, Miss Kerby is a capital impersonator."
—L. B., New York World-Telegram

"Young singers could have learned much about presentation from Miss Kerby."
—Robert A. Simon, The New Yorker

"Miss Kerby's program became so thoroughly engrossing that her audience departed at its end with the same reluctance that one feels upon closing the last page of a favorite book. Her voice has a contralto depth and capacity for colorful overtones rarely possessed by concert singers."—N. M. Jansky, Boston Eve. Transcript

"An enjoyable program."—W. T. C., Jr., Boston Herald

"Miss Kerby has a remarkably effective manner of presentation combining the arts of the singer and the actress."—M. S. E., Boston Traveler

"Even an austere Bostonese northerner could not fail to be charmed by her unusual collection of songs."
—G. M. S., Christian Science Monitor

"It is something far removed from the stiff and stilted atmosphere of many song recitals which Marion Kerby gives to an audience."—Boston Globe

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Chicago Pre-Holiday Concerts Show Optimistic Trend

All-French Program by Woman's Symphonic Group—Spalding Has Warm Reception in Recital—Stock Leads Familiar Works Eloquently—One-Act Opera by Eleanor Everest Freer Premiered

CHICAGO.—The week preceding Christmas has in late years been dull as far as music is concerned in this community. This season's numerous activities in the pre-holiday season should be indication that business in general is on the upgrade and that music in particular is slowly but surely improving from the low of 1932. In years gone by the operatic season here came to a close only in the latter part of January, but that era has left nothing but sweet memories and the hope that in the not too distant future the Chicago opera will function again throughout the winter months. The important events of the week included an all-French program by the Woman's Symphony Orchestra (with Ralph Lawton as piano soloist); Albert Spalding's violin recital in the Auditorium Theatre; the regular concerts of the Chicago Symphony; and the performance of Eleanor Everest Freer's one act opera, Christmas Tale, at the Chicago Woman's Club theatre.

WOMAN'S ORCHESTRA IN FRENCH PROGRAM

A rather small assemblage attended the second concert of the tenth anniversary season of the Woman's Symphony Orchestra in the Studebaker Theatre, December 15. This organization has done a great deal for the cause of good music here and deserves better patronage than it has had in the past year. There might be something wrong with the orchestra. It seems that the seventy women who make up its personnel are doing better work now than in seasons gone by, but somehow they seem to be losing their hold with the musical public. Perhaps it is due to the programs. At the concert under discussion the offerings, though bearing the names of Saint-Saëns, Franck, Debussy, Delibes and Ravel, were not of the kind to attract new patrons nor to interest the habitues. The overture to Saint-Saëns' Princesse Jaune has little to recommend it. The French composer of Samson and Delilah, Le Rouet D'Omphale, Phaeton, Danse Macabre and five symphonies besides Le Deluge, an oratorio seldom produced in America, was not master of his musical resources when La Princesse Jaune was written, so, if we are to believe our elders, the entire score is rather commonplace. Franck's symphonic poem, Les Eolides, does not seem to be written by the same composer as the symphony in D which we cherish.

The Debussy Fantasie for piano and orchestra shows this French composer at his worst. There is little in the composition of value and though it was written in Debussy's youth, it was performed for the first time here only on this occasion. The composer of Pelleas and Melisande, La Cathedrale Engloutie, L'Apres-midi d'un Faune would probably repudiate the signature that appears on the cover of his fantasie. The ballet suite from Delibes' Coppelia is popular and rightly so, but it is not a composition of import. It is pleasant to the ear but does not give opportunity for much symphonic display. However, it was in this number that Conductor Sundstrom and her orchestra were at their best.

The soloist of the day was Ralph Lawton, an Illinois pianist. It is regrettable that he made his re-entry in our midst under such unfavorable conditions. Neither the Debussy Fantasie nor the Ravel piano concerto are good vehicles for a pianist no matter how well he may perform them, as the contents mean little and out of nothing comes nothing. That Mr. Lawton could show his ability as a pianist, technician and interpreter of the first order speaks volumes in his favor.

SPALDING IN NORTHWESTERN UNIVERSITY SERIES

The penultimate concert in the series known as The History and Enjoyment of Music presented by the University College of Northwestern University, brought Albert Spalding in a violin recital at the Auditorium on December 18. Mr. Spalding, who is justly regarded as one of the celebrated violinists of the day, disclosed anew that he is an artist in the best sense of the word. For those who expected the Tartini Devil's Trill Sonata to be played with fiery sweep, disappointment was in store, as Spalding does not play to the gallery but for connoisseurs. They admired the beauty of his velvety tone, his impeccable technic, perfect intonation, superb double-stops and trills, and, above all, his sane interpretation of a composition that is often maltreated by other violinists. Spalding plays without contortions, and his refinement of manner is best expressed through his interpretation. He has the essence of good taste and musical discernment. The same superlative qualities noticed in the Tartini sonata were again displayed in the Bruch G minor concerto. Those two compositions, given masterly interpretations by a master musician, were the outstanding features of a recital that included further the Saint-Saëns Havanaise and introduction and rondo capriccioso; Spalding's own prelude, Wind in the Pines; Boulanger's Cortege, Sarasate's Malagueña; Ravel's Habanera; and Szymanowsky's Tarantelle. To that diversified list were added many encores, as throughout the evening the large audience fêted the recitalist enthusiastically, demanding extras at the conclusion of each group. Andre Benoist supplied uncommonly fine accompaniments.

MRS. FREER'S OPERA HEARD

The Illinois Federation of Music Clubs sponsored a performance of Eleanor Everest Freer's one-act opera, Christmas Tale, at the Chicago Woman's Club Theatre on December 19. The principal roles were entrusted to Marian Schroeder, Maria Matyas, Frederick Mueller and Mina Booras. Perhaps due to an oversight, no tickets were received and it is with keen disappointment that we were not among those who congratulated Mrs. Freer on the success of her opera. The policy of this office has always been not to attend concerts for which no tickets are issued in our name.

SYMPHONY CONCERT

The Chicago Symphony Orchestra (Frederick Stock, conductor) gave its regular Thursday-Friday concerts at Orchestra-Hall on December 19 and 20. The program consisted of the Dance of the Angels from Wolf-Ferrari's La Vita Nuova, the Dance of the Happy Spirits from Gluck's Orpheus and Eurydice, Miaskowsky's sixth symphony, Dohnanyi's Minutes Symphoniques and selections from the third act of Wagner's Siegfried. We take pride in having noticed a great amelioration in the orchestra at the initial concert of the season last October, and weekly other reporters of these concerts have proclaimed the new virtues of our orchestra. At this concert those qualities were even more pronounced especially as to tone color. Most of the compositions on the program have been given many times by the orchestra yet in the last few years Dr. Stock has surprised even his most sanguine admirers by the diversity with which he interprets even a hackneyed work.

MARGARET HALSTEAD,
soprano of the Metropolitan Opera, sang the role of Venus in Tannhäuser in the performance given this month by the Cincinnati Symphony Orchestra, under the direction of Eugene Goossens.

CARA VERSON RETURNS FROM ITALY

Cara Verson, a modern among pianists, has returned from a four months' tour in Italy, where she is *persona grata* not only with her countrymen, but especially with Italian musicians and composers.

LAKE VIEW MUSICAL SOCIETY PROGRAM

The Lake View Musical Society (Cora Willis Ware, president) had its annual Christmas organ concert at the Levere Memorial Temple in Evanston on December 16. The program, arranged by Millicent Chapman Cooke, was given by the Lake View Chorus, Harold Simonds, conductor; Ethel Swindell, contralto, and Ella Smith and Margery Buchanan, organists.

CZERWONKY HONORED BY WOMAN'S SYMPHONY

Richard Czerwonky, violinist and conductor, was guest of honor at the tenth anniversary concert of the Woman's Symphony Orchestra at the Studebaker Theatre on December 15. Mr. Czerwonky was the first conductor of the Woman's Symphony and it was largely through his interest and cooperation that the young organization was brought to maturity. He served as its conductor during its first season, which culminated in the initial concert on May 26, 1926, and during the second year when the orchestra made its formal bid for recognition in a series of six concerts. He surrendered the baton to Ethel Leginska at the close of this season, because of the preference of the board of directors for a woman conductor, their earliest ambition. Ebba Sundstrom, the present conductor, under whose skillful direction the orchestra has achieved its present distinction, is a Czerwonky pupil and has shown in her success the fine artistic foundation laid by this distinguished artist, in her ten years of study with him.

AMERICAN CONSERVATORY NOTES

Mae Doelling Schmidt, pianist, has appeared recently in recitals before the Woodlawn Park Woman's Club, Council of Jewish Women and the Normal Park Garden Club.

Mildred Fleet, contralto, and Herman Larson, tenor, appeared as soloists in a presentation of the Messiah at the First Presbyterian Church, Hammond, Ind., on December 15.

Maren Johansen Hattstaedt, soprano, was heard in a group of songs at the annual luncheon of the Central Alumnae Club of Kappa Kappa Gamma at the Union League Club recently. Fern Weaver was the accompanist.

Lillian Poenisch presented her students in a clarinet recital at the conservatory studio theatre on December 15.

Recent activities of the pupils of Elaine De Sellem include appearances of Betty Dando, soprano, before the Cameo Club; Theophil Voeks, tenor, at the Bond Chapel, University of Chicago; Jeanne Devaney, soprano, with the annual Christmas cantata presented by the Mundelein College Glee Club.

Elizabeth Pitsch, soprano; Lola Borchers, contralto; Clifford Ramsey, tenor, and Robert Speaker, baritone, all students of the voice department, were heard in a program of Christmas carols over the American Conservatory broadcast from radio station WCFL on December 22.

Piano and composition pupils of Jeanne Boyd and Lillian Carpenter were presented in recital at the Studio Theatre on December 15.

Marjorie Berg, studying with Aletta Tenold, was presented in a piano recital at the Des Plaines Woman's Club on December 17.

Vocalists of James Mitchell and pianists of Fern Weaver were heard in a program in the conservatory recital hall on December 11.

DE PAUL SCHOOL OF MUSIC EVENTS

Walter Knupfer, of the piano faculty, presented his pupil, Raymond Hanson, recent soloist with the Chicago Symphony Orchestra (Frederick Stock conductor), in a piano recital, December 15, in the Little Theatre.

Arthur C. Becker, dean of the School of Music, directed the Loretto High School Glee Club's singing of Christmas music in a pageant, December 13.

The De Paul Art League gave a lecture, December 12, in the School of Music.

Wesley La Violette, educational director of the School of Music, presented the solo class in recital, December 10.

The De Paul A Capella Choir (dean Arthur C. Becker, director) sang in the Palmer House on December 9, celebrating the inauguration of Rev. Michael J. O'Donnell, C.M., as president of the university.

Magdalen Massmann of the piano faculty presented students of the preparatory department in recital, December 7.

Margaret Wilem, pupil of Blanche Barbot, sang recently at a benefit performance of Johanna Eismann in the Germania Club House and for Phi Delta Gamma at the Stevens Hotel.

Dean Arthur C. Becker played a group of piano solos for the Central Association of Science and Mathematics Teachers, Inc., at the Palmer House on November 29.

RENÉ DEVRIES.

Ganz to Play in Chicago With Minneapolis Orchestra

CHICAGO.—Rudolph Ganz has been engaged as soloist with the Minneapolis Symphony Orchestra for its only Chicago appearance, January 22, at the Civic Opera House. The program will be in the form of a Liszt anniversary celebration, and Mr. Ganz has been asked to perform the second concerto in A major by the Hungarian master.

Josef Hofmann Concludes European Tour

Josef Hofmann concluded his European tour with an orchestra performance and a recital in Lisbon on December 17 and 18. Immediately thereafter he sailed for this country. His New York recital is scheduled for February 8. Included in Mr. Hofmann's tour this coming season will be six concerts in Texas on six consecutive days.

FREDERICK JACOBI

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Christmas Events Take Lead in Bevy of Programs Presented in Atlanta

Recital, Choral and Organ Music of Variety Marks Holiday Period in Georgia City

ATLANTA, GA.—The civic Christmas tree is well filled with gifts of music this year. Since mid-December there have been programs in celebration of the holiday season and the outlook for 1936 is particularly bright. The promised visit of the Philadelphia Symphony Orchestra for a concert in the spring will be under the auspices of The Atlanta Music Club and The Philharmonic Society. Until January 13, when Ruth Slenczynski, child pianist, plays here, there will be a lull in concerts by visiting artists. Local organizations, however, remain dormant for one week only, when according to Southern traditions, there will be an intensely gay social season.

Early in December, the Atlanta Music Club, with Isabel Bryan as program chairman, collaborated with the Georgia Chapter of the American Guild of Organists (Ethel Beyer, dean), in presenting an ensemble program at Glenn Memorial Church which included organ, piano, violin, cello, harp, and clarinet in various combinations. Emilie Parmalee (A.A.G.O.) was the organ soloist. A vocal trio was presented by Minna Hecker, soprano; Stanley Perry, tenor; and Haskell Boyter, baritone. Members of instrumental ensembles included Claire Harper and Bowen David, violin; Priscilla Loemker, cello; Margie Griffith, harp; Rudolph Denicke, clarinet; Isabel Bryan, piano and organ; and Ruby Chalmers, accompanist.

CHRISTMAS CAROLS AND CHURCH MUSIC

Christmas Carol services were headed by Emory University Glee Club in their eleventh annual carol service which was presented on December 15 in Glenn Memorial Church on the university campus. This year's service was modeled after the annual carol service in King's Chapel, Cambridge, England. This service is drawn from sources, ancient and modern, and tells the story of Redemption in nine lessons, read in order with choral response for each. The glee club of forty-five members, under the direction of Dr. Malcolm H. Dewey, was assisted by Minna Hecker, soprano; Elbert Adams, organist; and Frederick Wilson, reader. Care as to ensemble, good tone, clear enunciation, shading and phrasing, produced an effect resulting in one of the most impressive of the eleven services for which the glee club is noted.

Agnes Scott College presented a carol service by the college glee club (Lewis H. Johnson, director) with string ensemble conducted by C. W. Dieckmann. Traditional carols and the Pastoral Symphony from Bach's Christmas Oratorio, played by strings, were notable features of the program. Virginia Wood and Augusta King were the soloists with Florence E. Smith contributing violin obbligatos.

All Saints Church, Joseph Ragan (F.A.G.O.) organist and choir master, contributed a midnight service on Christmas Eve. Carols from White Russia, Italian, French and modern carols by Philip James constituted the song service sung by a vested choir of fifty mixed voices.

The First Presbyterian Church presented a Christmas Music Festival with combined junior and senior choirs of seventy-five members, under the direction of Dr. Charles A. Sheldon, Jr., organist, on December 22.

CANDLE LIGHT SERVICE

A Candle Light Christmas Carol Service at Druid Hills Methodist Church was given by the choir of thirty-two mixed voices under the direction of Ethel Beyer, organist and choir director. Special Christmas services were given at the First Baptist Church under the direction of George Hamrick, organist. Vivian Bryant Thompson, soprano; Mrs. Edward G. Bray, contralto; Clarence Wall, tenor; and Robert Guy, baritone, were the soloists.

The Decatur Choral Club of fifty women's voices was presented by the Decatur Woman's Club on Sunday afternoon under the direction of Mrs. D. C. Adams in a program of the season's music.

An All-Boys Music Assembly was held at Bass Junior High School recently when eight hundred boys sang a program in honor of their fathers, under the direction of Mabel Stewart Boyter. This was one of the most inspired concerts given here this season, owing to the spirit injected into their singing which was governed by intelligence and which resulted in good tone, rhythm, and ensemble.

Other musical events included a program presented by members of the Alberta Summer Light Opera Company, which was given with success under the direction of Alberta Carroll Summer.

The Young Artists Division of The Atlanta Music Club gave a program taken exclusively from the works of Bach. Alice Gray Harrison, president, directed the program.

MESSIAH SUNG

The Milledgeville Community Choral Society presented Handel's Messiah led by Max Noah. Shorter College gave a Christmas service directed by Arthur Talmadge. The Canton Music Lover's Club assisted by the music department of the Canton Woman's Club presented Christmas music under the direction of Martha Galt, first vice-president of the Georgia Federation of Music Clubs. The Gainesville Choral Club under the leadership of Bert Dueringer gave a concert with program taken from Handel's Messiah.

The Atlanta Philharmonic Orchestra (George Fr. Lindner, conductor), offered their first broadcast on December 19. A local broadcasting station (WGST) pioneered in the movement to popularize the local orchestra.

Students of Spelman and Morehouse Colleges gave a Christmas Carol concert at Sisters Chapel, Spelman College, on Thursday evening before Christmas. The two Negro colleges have established a reputation for presenting good music which is comparable with that of other local offerings.

The first musicale of the season to be given by Mr. and Mrs. Benjamin Elsas was a recent pleasure afforded about a hundred guests. Songs with texts and music by Wagner were sung by Mrs. Elsas with Eda Bartholomew at the piano. Mrs. William Elsas appeared in a group of Liszt's compositions. George Waters played Liszt's Hungarian Fantasy with Earle Chester Smith at a second piano. Claire Harper offered a group of violin solos with Irene Leftwich as accompanist. M. S. W.

Harmony Club of New York Meets

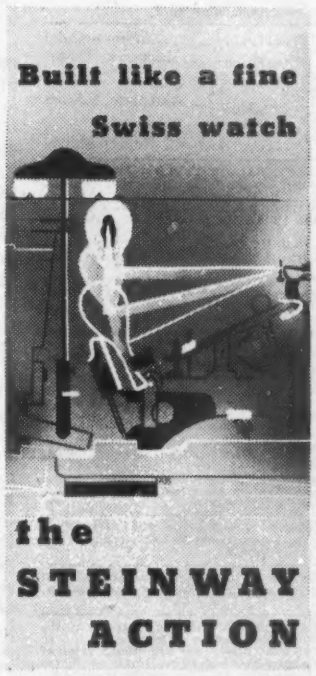
Jean Buchta's address at the December meeting of the Harmony Guild of New York was a piece of work presented with the confidence born only of authenticity. In the simplest terms possible she analyzed the fugal form before an enthusiastic audience, who were equally pleased at the masterly manner in which she illustrated this form of composition by playing the prelude and fugue in B flat from Bach's Well Tempered Clavichord.

In keeping with that part of the guild's purpose, which is "to stimulate interest in creative work," one half of the evening was devoted to a recital of original compositions by Grace Bush, composer-pianist, assisted by Marie Julian, soprano, one of the guild's artist members.

That Miss Bush, a Californian whose compositions were featured at both the San Diego and the Chicago Expositions, possesses on unusual creative gift was evident throughout her program. Of the piano numbers, It Rains in My Heart is especially worthy of serious attention. Miss Julian's fine artistry in presenting a group of three songs brought forth such applause that she was forced to repeat one of them, Reflections. E. G.

Bidu Sayao, Coloratura Soprano, to Make New York Bow

Bidu Sayao, Brazilian coloratura soprano, will make her first American appearance in a recital in Town Hall, New York, on December 29. Mme. Sayao made her debut at the Municipal Theatre in Rio de Janeiro as a concert artist. Since then she has sung in opera at La Scala in Milan, the Royal Theatre in Rome, the San Carlo in Naples, the Carlo Felice in Genoa, the Regio in Turin, the Paris Opera and the Opera Comique, the Teatro Colon in Buenos Aires and elsewhere. She has been decorated by the French Government, and has sung from the Opéra Comique in Paris in a special broadcast to Brazil.



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NEW YORK DECEMBER 28, 1935 No. 2879

The great city is that which has great men and women, in civic leadership, education, literature, art, and music.

—o—

Another Debutant: 1936

Calendars in desk-pads are being replaced and all other attendant signs of the inaugural of a new year are scheduled for the coming week. Many of the forgetful will continue for some days to date checks 1935, provided they are in the happy position of being able to write them—and people in increasing numbers seem to be doing so. But finally the New Year will become a habit with everybody, and the first signs of elation that attend its ushering in will be replaced by the ordinary humdrum of life.

It is customary at this time of year to take a look over the period that has just passed, and cast a more or less apprehensive eye at the future. New Year's Day marks the end of the first half of the musical season. At this time the activity of the winter is at its height. In New York the Philharmonic Orchestra reins are shortly to be taken over for a guest period by Sir Thomas Beecham, that enterprising and original Britisher. A short while afterward (January 23, to be exact) the incomparable Toscanini arrives to reassume his post as musical director of these forces, in what some pessimists insist will be his last season with the ensemble. One hopes that this dire prognostication is entirely compounded out of vapor. New York could ill afford to lose Toscanini, however many other able and even eminent baton figures there are in a somewhat crowded profession.

The opera season at the Metropolitan is still young, but already moving with a vigor and sureness that betoken clear minds and enterprising spirit on the part of those who guide its new native management. Especially were the increase of box-office demand and the audiences of capacity size during the opening week good portents for the success that may be expected to attend the sagacious innovations in casting and production inaugurated under Edward Johnson, the new general manager. One of the first Metropolitan chieftains who could himself burst into an *arioso* if required—Dippel was the other, but one knows that he has passed beyond all such temporary tribulations—Mr. Johnson has an active year ahead of him. When it is over, one may feel assured that he will have richly earned the decoration that was bestowed upon him by the British Government last summer. Already the Metropolitan has put its best foot forward with many debuts of singers, and new impersonations by well-established favorites. In the matter of its dance wing, the venerable institution promises to foot it lightly in a way quite modern-minded and youthful, making a pleasant contrast with its staid terpsichorean customs of recent years. This by no means is the extent of the rejuvenation of its spirit, infused by the pouring in of new blood: but the coming weeks may be expected to tell the tale of that transfiguration.

The orchestral and operatic doings throughout the country, richer in scope than for some years, testify to a similar attitude of hopefulness on the part of local audiences. So far as the recital world is concerned, one is aware of a certain more careful selection of artists and ensembles. The lists of events have not yet swelled to the flood tide that marked the post-war years, but musical managers assert that they confidently expect the present season to be the most enterprising since 1928. New artists and groups are being introduced; there are ambitious plans for operatic tours, and those of ballet companies and orchestras, while individual singers, instrumentalists, and dancers are being welcomed with avidity in even the smaller cities. The Chicago City Opera has concluded its most ambitious season since the reorganization of the company several years ago, a feature of which was the introduction of two new works, Ethel Leginska's Gale and Respighi's La Fiamma, the latter a particularly lavish production reflecting much credit on the Longone regime. San Francisco recently ended a brilliant series of performances by the resident opera company, which were animated by the contributions of a number of brilliant guest artists—a season, in fact, despite its shortness, that would have done credit to any world capital. Cleveland and Cincinnati are seeing operatic productions by the symphony orchestras of those cities, and the first city and its sister community, Detroit, promise to send operatic novelties to New York.

There is, finally, considerable hope in the plans formulated, and in cases already under way, to foster the introduction of new music and talented artists under the auspices of the Federal Music Project. Although in New York the working out of these measures has been attended by disputes between the union and the government music directors, there is reason to believe that the future course of the enterprise will run smoother. Everything should be done to get the best results from the money which the government has shown a willingness to pour into this venture. It is an interesting experiment in "made" work, and it has the possibility of creating important machinery for aiding the American musician to get a hearing—a structure of far-reaching sort which may become a permanent part of our artistic organization, even if government aid is later superseded by private enterprise. Everything possible should be done to give a hearing and a chance to every worthy artist to prove himself; it is the most hopeful and the most humane factor in the generally brightening horizon of the New Year.

—o—

A Liszt Year

The Liszt celebrations destined to take place on a large scale during 1936 are beginning early. The fiftieth anniversary of this composer's death occurs on July 31, and the one hundred and twenty-fifth of his birth falls next October 22. But the musical world is already beginning its celebrations; especially is this the case in the master's native Hungary.

It is a baffling matter to assess the reason for the hold of a personality on the imagination of his contemporaries and descendants. Whatever was the secret of the magical charm and glamour that the romantic Liszt possessed (and there are numerous persons living today who remember him in his latter days), it is apparently still powerful enough to enkindle the imagination. And this despite the fact that his music, save for the piano works, a few orchestral pieces such as Les Preludes, Tasso, Mazeppa, and the like, does not have the currency it once had. His vocal music has fared particularly badly. This anniversary year will give opportunity (which will doubtless be well utilized) to restore some of the choral works—the oratorios Christus and The Legend of Saint Elisabeth—as well as his monumental Faust Symphony.

The place of Liszt as a pathfinder and forerunner of many developments in modern music is a secure one. He had a large part in introducing the newer, freer conceptions of harmony and rhythmic procedures of the later nineteenth century. The development of the tone poem also owes much to him—and it must be remembered that this became the typical form of expression for the orchestra and still holds sway. If not wholly authentic, his Rhapsodies "sold" Hungarian music to the world. As a piano virtuoso, he extended the boundaries of this art and set a model for technical brilliance and resource that is influential upon performers since his day. In his work as a popularizer, transcriber and pioneer in introducing the music of other composers in piano versions, Liszt accomplished a great service in promoting the appreciation of the public. The final stage of his endeavors in the tonal field, that of the master teacher, was extremely fruitful in passing on the ideals of the grand age. In a hundred piano recitals today one hears the echo of that proud, romantic era of keyboard art. He set a style, established a precedent, and it is probable that this influence will be a more or less permanent one, although the whole manner of composition has radically changed since his day.

The Liszt-Wagner association, its reciprocal indebtedness and inspiration, has been so thoroughly threshed out in tons of commentary that it is fruitless to add much to it. As seen through the vista of these fifty years, it is now apparent that Wagner was the greater figure of the two, certainly in accomplishment. He probably owed much to the genius for new forms of expression of the Hungarian master, whose son-in-law he became, but as tested by time, Wagner's creations have the greater scope, humanity, grandeur and vitality. In Liszt, along with much that was powerful, romantic in the best sense, high-souled and glamorous, there was an ingredient of melodrama, of posturing, of pseudo-heroism.

This may be considered a heresy by many admirers of the Lisztian art, particularly of the Romantic piano creations, which are truly unique and authentic masterpieces. But it would be well for such apologists to consider which of these two representative nineteenth century composers best succeeded in subordinating the personal, egoistic factor (with which both were plentifully endowed) to the service of art, and most successfully submerged self in the task of carrying on the creative traditions of their time and race. The Meistersinger is not only a national monument of Germany, but also of world art. Perhaps Liszt was too much the cosmopolitan, the man of the world, the frequenter of drawing-rooms, to produce a work of comparable scope and value. But within his own sphere he was inimitable. And the influence of that personality, its splendid gestures, passionate attachments, and majestic custodianship of the grand manner in music, is still potent today.

—o—

New Light on Beethoven?

According to notices appearing in the German publication, Musik, new light may shortly be thrown upon some of the circumstances of Beethoven's later life. An article by Ernst Jerosch appearing in a recent issue of that monthly states that "after four years' labor, Walther Nohl has succeeded in deciphering every scrap of writing in the hundred and thirty-seven conversation books of Beethoven, preserved in the Prussian State Library." The writer declares that the results will appear in the form of a seven-hundred-page book (in three volumes), which will be especially rich in information on the years from 1819 to 1827. It is also hinted that the views of many biographers will be proved mistaken.

The famous "conversation books" of Beethoven, many of the contents of which have already been issued by Nettebohm in Germany, were those in which he wrote questions and received answers from visitors during the years of his deafness. According to facsimile pages which have been published, the composer's sprawling handwriting, when set down in this informal fashion, was frequently puzzling to decipher. This is all the more true since the scraps of conversation were necessarily fragmentary and the contexts difficult. One also knows, from some of his letters, that the master was at times addicted to playful use of slang and humorous plays on words. Therefore, the actual record of his thoughts during his later and spiritually troubled years will be of intense interest.

The life of Beethoven has been so thoroughly explored in Thayer's biography that the essential outlines of his personality are pretty well fixed for posterity. No controversy of such scope as that which has surrounded Wagner exists in the case of the Titan of Bonn, though his more human frailties were hardly ever allowed to enter the record until the present irreverent century. But it will doubtless be a rich legacy to the devout Beethovenite to possess the labor of the erudite musicographer. If it throws any interpretative light on the later piano sonatas and quartets, or clears up much that is obscure as to the emotions that inspired these revolutionary writings, it will be doubly welcome.

VARIATIONS

By Leonard Liebling

Variations thanks the many friends who remembered this desk with Christmas and New Year's greetings, and heartily reciprocates all the kind wishes and thoughts.

* * *

Reviewing a book of ancient piano pieces not long ago, I came across several by Hummel and Field, and was impressed anew with the great influence they exerted over Chopin in his early and even later days.

Now Hummel and Field are merely fading shadows of the far past. However, had they done nothing else than point the way to Chopin when he was formulating his technical piano idiom, their existence would have been justified. The cosmic evolution system acts interestingly in that regard. Some persons seem to be born only for the purpose of developing others greater than themselves.

* * *

Hummel was a big musical personage in his time. Now one can say justifiably of him, How have the mighty fallen!

This familiar expression, new and original in 1611 when the King James translation of the Bible was first published, is as appropriate for Hummel as it was for the warriors whom Samuel lamented. Hummel? Yes, young reader. Have you never heard of Hummel, Johann Nepomuk Hummel, Hungarian pianist, pupil of Mozart? He was so important in history that Beethoven in his early days was furiously annoyed with Hummel for smiling at a criticism of Beethoven's new Mass in C. Hummel was so great that the father of Liszt took his wonder child to his grand Hungarian compatriot and came away in sorrow because he could not pay Hummel's fee for lessons. Hummel was held in such high esteem by Goethe that a comparison with Napoleon does not seem exaggerated. In 1829 Goethe wrote:

"Napoleon handled the world like Hummel his piano. Both seem extraordinary to us, and we understand one as little as the other. Nevertheless, what they do is real, and takes place before our eyes. Napoleon's distinguishing mark among great men is that at all times he was always the same. Before, after, during a battle, after a victory or defeat, he stood firmly on his feet, aways sane, aways knowing clearly what he should do. He was always in his own element, always ready for every circumstance, even as Hummel is always prepared either for an adagio or an allegro, whether he plays the bass or the melody. It is this facility—a gift which is always found where there is real talent—in the arts of peace as in the art of war; at the piano and behind cannons."

Could Goethe have foreseen the verdict of today, he would surely have uttered the German equivalent for "How the mighty have fallen!"

Children in the schools of France today are taught that Napoleon was a curse to France; that he lowered the stature of the male population of the nation; that he left nothing permanent behind him except the memory of a crushing defeat for the armies of France; that the country is poorer, feebler, less energetic than it would have been if he had never existed

Musical histories teach that Hummel had a dry tone, that his playing was stiff and hard, that his sonatas are old fashioned and dull, that his operas and church music are completely forgotten.

Hummel, nevertheless, was a great man in the musical world of his day. Endurance is not the only test of a man's greatness. How little value we would set on a rose if we esteemed it only for its lasting qualities and not for its exquisite beauty of form and color. Endurance was certainly not the distinguishing mark of the lovely women and their evanescent charms which inspired so many poets, artists, and composers to high achievements.

The contemporaries of Hummel have told us in their writings that Hummel made a great sensation in the world. Goethe says so. We must believe them. But piano playing is not a thing that can endure. It dies as soon as it is born, like Burns' description of the "rainbow's lovely form, vanishing amid the storm." Books, pictures, statues, compositions, endure, though they may be neglected. All the compositions of Hummel are extant on the forgotten shelves of the publishers. His piano playing is forever stilled. If there were no writers in the world to chronicle his doings and perpetuate his name he would long ago have passed from the memory of mankind, for those who heard him play are dead and gone. Horace wrote in Latin two thousand years ago that there were brave men before Agamemnon, but no Homer to make the names immortal in his poetry. . . . And Shakespeare boasts that in black ink he can make bright the beauty of the woman whom brass and stone could not perpetuate.

Is it too much to hope, therefore, that these paragraphs wil help the preoccupied and progressive reader and music lover to call to mind that a little over one hundred years ago one John Nepomuk Hummel was so highly esteemed as a pianist that even Goethe compared him with Napoleon?

* * *

A timely letter, by an American composer whose identity need not be revealed, is the following, answering a recent request that he waive his royalties for a performance of one of his works by a PWA orchestra:

Dear ———.

On receipt of your communication of November 26, I consulted with my publisher and found that his firm had, as a special concession, already offered to waive the performing royalties in the case of a performance of my symphony by a WPA orchestra. The only charge would be for score and parts. As this had already been done, I saw no reason to raise any objection. I am glad, of course, to have the work performed. I feel very strongly, however, that pressure should somehow be brought to bear on the government to make it recognize what I can only term the injustice of asking the composer to sacrifice his modest share in the profits accruing from a work which may have taken him (as it did in my case) two years to write. The amount which I should normally receive is less than the lowest-paid orchestra man would receive for rehearsing the piece for a week; less than a higher-paid performer would receive for playing in one concert. Reputation and even popularity may be built up by frequent performances. Publicity is terribly important. But we shouldn't get very far if, with all the fame in the world, composition remained only a liability. The payment of a royalty should be automatic.

With regard to the WPA orchestra, what it really amounts to is that the government is asking me to contribute *to the government* an amount equal to the normal performing fee. But I should not expect to get very far if I tried to deduct a similar amount from my Federal Income Tax! For that matter, I may not have a Federal Income Tax this year, as I have had no salary for over a year and deductions for my wife and children will wipe out anything else that might come into play.

Sincerely yours,

———— ————.

Nothing much need be added as comment, for the letter states the case completely and eloquently enough.

* * *

It may be said merely that the orchestra in a small European city did the symphony not long ago, and paid the full amount for purchase of score, rental of parts, and performing fees—without a murmur.

Under doctor's orders, the composer is just now taking a six weeks' trip (aided by a kind relative of means) to recover from exhaustion, the result of five years of overwork.

* * *

F. F. communicates: "The one American who paid 1934 income tax on an income of more than $6,000,000, is described by the Revenue Department as unidentified. My guess is that the mysterious one must be either a favorite radio crooner (or moaner, as you would say), a favorite radio burbler of stale jokes, or a favorite leader of a radio band dedicated to pleasing the sponsors with the blandishments of jazz."

* * *

Ida Haggerty-Snell, of Wawa, Pa., feels disturbed over some confusing musical terms, and sends her corrections:

In Dr. Hugo Riemann's Dictionary of Music he gives only "baryton." Nowhere does "baritone" occur. And he offers the reason for baryton. Grove's Dictionary informs us that the term came from an instrument of Leopold Mozart which represented sounds between the bass and tenor. Another word that seems to have lost its meaning is "diction." It comes from the Latin word "dicto" and means to speak. What the critic should say is "enunciation." Enunciate the diction of the song.

Then there is "accent." Many persons say, "he has a foreign accent." He may be a foreigner and accent the same syllables that I do, but his tongue, soft palate, are affected by the climate of his birthplace, and his foreign birth will immediately be revealed by the sound of his voice, not by the accent. I find this to be true in every respect. I, a Texas woman, may have the same accent that you have, but anyone would know that I am Southern, and please, not by any nasal twang or lazy drag. Our vocal organs have been variously affected by climatic influences. Untutored people might say, "I could tell that Mme. was from the South, by her accent." No, my dear, that is not true. My accent and yours may be identical, but the sound of our voices is different; accent has nothing to do with it. Possibly it is the sounding board of the voice, palate and nares. It is the sounding board that gives the piano its good or bad tone, and it is patterned after the voice.

* * *

Apropos, Lawrence Tibbett is the recipient of a fan letter sent after his latest performance on the radio: "Dear Sir—My mother and myself enjoy your singing, but they call you a baritone and we are fond of tenors. We are very anxious for you to sing tenor next week. Thanking you. R. G. H., Little Rock, Ark."

* * *

A correspondent offers a few other authentic epistles addressed to favorite performers on the air:

Dear Buck Rogers: I should think you could if you wished, fix up a set of mechanical teeth for old people like us, and would like you to send me a pair soon. Mrs. R. T. M., Battle Creek, Mich.

Dear Yeast and Donkey (East & Dumke): My husband refuses to go to bed first and get it warm on cold nights. Kindly advise how to overcome this. Mrs. T. S. F., Detroit.

Dear Olly: You can't fool me with that Teddy Bergman name the minit you start talking Swedish I recognize you and you better come home and be a good nephue we are living again in Minneapolis. Aunt Yolanda.

Dear Leslie Howard: I like the amateur gentleman program and I would like to meet you because I believe you are the only gentleman amateur on the radio. K. R. S., Philadelphia.

Dear Eddy Duchin: You settle it for us. I bet Lennie Hayton is a better pianist than Fritz Kreisler, my friend says the opposite. What do I get out of it if I say you are better than both? J. A. L., Boston.

Kate Smith: I guess we have something to create a sympathy between us all right. My name is Smith, too. J. T. S., Milwaukee.

Mr. Guy Lombardo: Please include "In A Little Gypsy Tea Room" next week, as my family likes classical music. G. R. D., Indianapolis.

Mr. Red Nichols: My son writes me from Oklahoma to listen to you, but I have no radio. If you send me a radio I will listen and then write you fan letters so your boss can read them, if you send me stamps. G. W. W., Perth Amboy.

The O'Neils: My wife and I like your program so well we have named our new baby Abraham O'Neill Rosenberg. J. Rosenberg, Atlanta, Ga.

Pickens Sisters: My two brothers and myself know you girls are busy singing, but James can cook, Robert drives a car and I can do amusing card tricks. How about getting married or, if not, we could come to New York and take you to see some shows. S. T. L., Camden, N. J.

Dear Columbia System: I have been on the amateur shows six times. When can you see me? I want to lose my amateur standing. J. K. T., Yonkers, N. Y.

Hal Kemp: I am a telegraph operator (wireless) and maybe you don't know it, but your brass section sounds off-message every once in a while. Check up on the boys—those dots and dashes are intended for some dames listening in. Robert J., Newark, N. J. (when not on the high seas).

* * *

A million years of evolution and only a few vocalists able to sing a scale correctly.

* * *

Dear Variations:

Replying to your remark that America is more commercially inventive than artistically creative, I would like to say: "Is that so? How about chewing gum and clam chowder?"

Patriotically yours,

J. V. T.

* * *

What has become of all the lectures and articles on how closely Color and Music are related? A family row?

* * *

On January 15, Artur Schnabel will begin his New York recital series of all the Beethoven Sonatas, and prove that several of the earlier ones are better than the latest by most of the composers of today.

* * *

Lucrezia Bori now is the greatest of all sopranos, for she admits to being forty-eight.

* * *

Al Jolson's hair has turned white. Possibly he now sings pappy songs.—New York Sun.

* * *

Rosa Widder reports that a Cleveland, O., lady complained because Strauss has no ballet in Rosenkavalier, and added: "Why, in New York I saw that other opera by Strauss, The Great Waltz, and it has a gorgeous ballet."

* * *

Someone points out that no author ever has written a novel with an oboe player as the hero. They could not very well do so when most of them are ignorant of what an oboe looks like, or even of what it is.

* * *

No, Mr. Greenberg, he was known as Abbé Liszt, and not Abie Liszt.

* * *

Suggestion to the Metropolitan Opera: Please your Italian patrons at Aida by having Amonasro, king of the Ethopians, made up to look like Haile Selassie.

I suppose it's really quite senseless for me to say anything further about the Metropolitan Opera opening performance. Particularly is this so since last week you saw the snap-shots Mr. Gruber made for the dear old M.C. of the sumptuously-groomed celebrities that floated nonchalantly up the stairs and through the corridors, correctly unconscious of their trailing trains and appended tails.

However, sore as I am at Gruber for fostering a cabal that prevented me from smuggling in my trusty six-shooting camera (an evident breach of the Sherman Act, the AAA, the WPA, and the RFD) I shall tell you here and now that that guy didn't see *half* what I saw. After all, when everybody else stops boasting of his unique accomplishments, you can't get around the fact that I am the best of them all, what with my keen nasal scent and my periscope eyes.

As usual the mob nearly suffocated me. Now, if I only had height and brawn as well as my amazing intelligence I should not be upset so easily by humanity in the mass. But, of course, when you come right down to it, being thrown to the floor and stepped upon is a thrilling experience if a prominent foot is placed on one's neck. Consequently I didn't really mind being mauled and I am glad to say that none of the bruises I received are in places that show even when I am clad in the yellow and green striped pajamas Aunt Carrie has sent me as her Christmas donation.

Just before La Traviata began I climbed the red velvet stairs to the gorgeous supper room, completely and expensively transformed into a gastronomical palace by the superior Sherry red-coated denizens and the Snack Bar, where the price of the check is more of a smack than the snack. There I encountered Marion Telva (much thinner) and her husband, the Wells-Fargo expressman. As I dodged behind a palm to note how Marion was dressed I nearly fell over Earle Lewis, beaming from ears to toes because there was so much money in the safe downstairs. I also caught a glimpse of a tiny, scurrying person that I am sure I identified as Frank Wenker. He has such a self-effacing figure however that I'm never sure whether he's here or there at any time.

While I was debating with Me to follow him or not the newly installed bells that announce the raising of the great gold stage-curtain sounded, and I rushed breathlessly for my seat. To miss even one note of that *divine* overture of La Traviata would be a sacrilege my conscience could never digest. As the lights lowered a blaze flashed from one of the first tier boxes and nearly blinded me. For the moment I thought perhaps I had been discovered at last and someone was taking my picture for future courtroom evidence. Holding that pose which best displays my resemblance to John Barrymore when he was young and beautiful, I set a stern eye right at that light. Imagine my disappointment when I saw that after all it was not one of those obstreperous photographers daring to snap me, but instead Ganna Walska shaking her famed emeralds at me. No wonder my eyes were blinded for never in my life have I been dazzled by such expensive elegance.

During the first intermission having duly noted that Henriette Weber was in her proper place accompanied by Oley Speaks; that the William J. Hendersons had arrived punctually; and that Vera Brodsky was somewhat late and therefore a trifle apologetic in crawling past Leonard Liebling; I trudged up the aisle and immediately hit William Thorner outside the auditorium door. Passing him cautiously I spied Carol Longone, Marguerite Tirindelli, Edith Prilik, Libbie Miller, Sidney Matz, Marion Bauer, the Berthold Neuers, and a short run and jump farther Elizabeth Armstrong and Alma Clayburgh. Again climbing like a dog up the golden stairs I wormed a lane through to the top only to be impeded by Gladys Axman and Bill Taylor. Finally encompassing the obstruction I proceeded with delicacy and came up flat against Louise Behrens. That was enough for me and I was glad the bell rang.

Needless to say I also spotted those other creatures which Gruber caught in tantalizing postures for his pictures and I refrain from mentioning them just out of pure spite. I saw him running around with Horace Johnson and I was disgusted with their flamboyant antics. So much so that, despite the draft on my neck from the new air-cooling system, I sat in my seat and sulked during the entire rest of the evening. In fact I was so mad that I walked home tired as I was, just so I could stick my tongue out at the taxi-drivers who urged me to ride with them.

* * *

Heigho, sweet creatures, Papa Snooper is very tired. He's had a terrific week keeping up with all the social Joneses in Manhattan, and he's even got to the point when he can sleep in tails without wrinkling them. If you don't know, I can tell you with emphasis that that is an achievement.

The night Helen Oelheim, that cute little trick of a prima donna, made her debut at the Met. as Siebel in Faust, Mrs. Franklin Silas Terry gave a merry supper dance for Helen at the Park Lane. Fortunately, my friend, the drummer in the dance orchestra, was *hors de combat* from a bout with a bottle on the previous evening, so he joyfully asked me to beat the jazz pans and blow the whistles for him.

Believe me, I had a lot of fun watching eminent feet tripping over their lighter fantastics. Earle Lewis had a lot of fancy steps but Mildred Crooks kept up with him quite expertly. Dick Crooks took his dancing seriously even with pretty Mrs. Freddie Schang in his arms. Desire Defrere got a bit red in the face and slightly dampish even when whirling the stately Alma Clayburgh, Jr. Josie Vila and Jack Faut were a cute pair on the floor; yes, my dears, very cute. Other beauteous trippers were Marion Telva, Dorle Jarmel, Freddie Schangi, Ward French and his missus, Walter Golde, the Hans Barths, Vivian Cosby and friend husband, Libbie Miller, Edith Prilik, Leon Carson, and one hundred more guests. At the supper tables, Alma Clayburgh, Grena Bennett, Blanche Witherspoon and other creatures of conspicuousness in the tonal world sat watching and nibbling. I beat tantalizing rhythms to get their feet excited but it did no good. They preferred eating.

* * *

Ward French and Mrs. French entertained last Friday for the representatives of the Community Concerts Organization which has been having its annual conference in New York. I had hard work to crash this party, but knowing that Ward could never remember all of his minor assistants, I went as a representative from Pudding Rock, Colorado. And, boy, didn't I have a swell time ogling the wives of the chaps who book the artists all over the country. Mrs. Ferguson, Mrs. Wisner and Mrs. Stover and I got very chummy and exchanged shopping chatter with each other.

I recommended stores which sell exquisite lingerie and gossiped conscientiously about the noted musicians present. The tales I told on Dick Bonelli, Barrere-Salzedo-Britt, Paul Althouse, Julius Huehn, Horace Parmelee, Leonard Liebling, Helen Oelheim, Teddy Gannon, Jeannette Vreeland, Mrs. Cooper, Cal Franklin, Toscha Seidel, and the other people I spotted all over the place will be delectable fodder for the wagging tongues in every city and town in the U. S. I don't usually get such a chance to do my stuff, and I certainly made the most of it.

* * *

Henry Hadley isn't scared of birthdays it seems, for he publicly celebrated his umptieth on December 20. The Gordon String Quartet played his quartet for the Zlatko Balokovics, the Richard Hagemans, the Horace Johnsons, the Arthur Berghs, Mr. and Mrs. Sandor Harmati, Richard Hale, the Edgar Stillman-Kelleys, Arthur Hartmann, Carolyn Beebe, the Harold Morrises, Anita Winch, Sam Franko, the Philip Jameses, Cyrena van Gordon and her husband, Frances Blaisdell, the Georges Barreres, Mr. and Mrs. Horace Britt, Leonard Liebling, Wintter Watts, the Charles Bakers, J. Warren Erb, the Josef Lhevinnes (please let me finish this sentence, I can't think further without a period and I'm breathing in gasps already).

There was a cake with the proper number of candles but by that time I had had so many glasses of punch I couldn't count correctly.

N. B.—Georges Barrere and Frances Blaisdell played their "aluminum" flutes, tooting all those charmingly refreshing operatic duets, trios and quartets which are *so* unfamiliar. Most of them were by a guy named Verdi, an Italian composer who wrote operas. I've forgotten the names of the works, for they aren't done much nowadays.

"I've given notice. Just because he's a violinist with concerts is no reason he should use a fresh dress shirt each time."

FOREIGN NEWS IN BRIEF

Cortot Honored

BUDAPEST.—Alfred Cortot, French pianist, has been named professor *honoris causa* of the Budapest Conservatory of Music.

Renée Chemet Decorated

PARIS.—Renée Chemet, French violinist, has been awarded the French decoration of the Legion of Honor.

Bréval's Jewels to be Sold

PARIS.—According to the terms of her will, the jewels of Lucienne Bréval, operatic soprano who died recently in Paris, are to be sold here this month. The singer directed that the proceeds should go to the Association des Anciens Eleves du Conservatoire National de Musique et de Declamation de Paris.

OBITUARY

Sophie Braslau

Sophie Braslau, eminent concert and opera contralto, died at her New York home on December 22, following a year's illness. Miss Braslau was forty-three years of age. She had continued her appearances in concert until the spring and summer of 1934, when she was heard with the New York Philharmonic Orchestra both in Carnegie Hall in de Falla's El Amor Brujo, under Toscanini, and in the same work at the Lewisohn Stadium.

Miss Braslau was born in New York, August 16, 1892, the daughter of the late Dr. Abel Braslau, a physician, and Alexandra Goodleman Braslau, who survives. She studied piano under Alexander Lambert and voice with A. Buzzi-Peccia, Gabriele Sibella and Dr. Mario Marafioti. At the age of twenty-one she was engaged for the Metropolitan Opera following an audition, and made her debut on November 28, 1913, as Feodor in Boris Godounoff. She was a member of this institution for seven years, among her most important assignments being the title role of Charles Wakefield Cadman's Shanewis, when it received its premiere on March 23, 1918. In 1919 and 1920 she devoted most of her time to concert appearances, making only a few in opera, and in the spring of the latter year gave recitals in London.

From 1920 to 1934 Miss Braslau appeared widely as soloist with American orchestras, including the New York Philharmonic and Symphony orchestras, and those in Chicago, Philadelphia, Boston, Los Angeles, St. Louis, Cincinnati, Cleveland, Portland, Syracuse and Kansas City. She had also sung at many music festivals, including those at Cincinnati, O., Evanston, Ill., Buffalo, N. Y., and Ann Arbor, Mich. In 1931 she made a concert tour of Scandinavia, the Netherlands and England. In May of the next year she was heard at the Westchester (N. Y.) County Music Festival in the Brahms Rhapsody. Miss Braslau's voice was remarkable for its depth, opulent color, and range.

Private funeral services were scheduled to be held on December 24, with burial at Mount Carmel Cemetery.

Rosario M. D'Angelo

TAMPA, FLA.—Rosario M. D'Angelo, sixty-one, head of the voice department of the University of Tampa for the last several years, died on December 14 in Tampa. Mr. D'Angelo had resided in Tampa for the past ten years. He was born in Palermo, Italy, and came to the United States in 1903 under a contract with the Metropolitan Opera, where he sang for three seasons. He is survived by his wife, Mrs. Callie (Van Vliet) D'Angelo; a sister, Mrs. Lucia Lima, Philadelphia, and several brothers and sisters in Italy. R. B. C.

Mrs. Frances Finston

HOLLYWOOD, CAL.—Mrs. Frances Finston, wife of Nat W. Finston, musical director of the Metro-Goldwyn-Mayer Studios, died at their home in Beverly Hills on November 15. Mrs. Finston was active in many musical movements in New York, Chicago and Los Angeles. In recent years she served on the board of the Hollywood Music Reading Club, the Los Angeles Symphony Society, and took an active interest in the Hollywood Bowl concerts. She leaves her husband and twin daughters, Beatrix and Arna. M. C.

Tod B. Galloway

COLUMBUS, OHIO.—Tod B. Galloway, composer of more than 100 songs and a writer on music, died here on December 12. Mr. Galloway had been secretary to the late Myron T. Herrick, once Ambassador to France. He was a Y.M.C.A. lecturer in France during the World War. The Etude carried many of Mr. Galloway's articles on musical subjects. R. P.

Frank Vincent Atwater

LONDON.—Frank Vincent Atwater, for forty years editor of the London Musical Courier, died here recently. Mr. Atwater, who was seventy-four years old, numbered among his friends many celebrities of the musical world. R. P.

Janine Cools

PARIS.—Janine Cools, young Parisian pianist who had played with considerable success in many cities of Europe, died here November 20, after an illness. I. S.

Charles René

PARIS.—Charles René, composer, died here recently, at the age of seventy-two years. He was the winner of the Rome Second Grand Prize in 1884. I. S.

Musicales

N. A. A. C. C. Presents Second American Concert

The second program of the National Association for American Composers and Conductors was given at the New York home of Dr. and Mrs. Henry Hadley on December 17.

First on the interesting program were two movements from a sonata for violin and piano by Solomon Pimsleur played by Vladimir Graffman with the composer at the piano. This work is entitled Impetuous Sonata in four movements of which the second, Aria, and fourth, Chorale, were given an excellent projection. This music is well written and sincerely felt and grown from a traditional background with no concessions to the experimental spirit rampant today.

The second section presented Horace Johnson's six songs: Moon Etchings—Silver Shoon, The Moon and the Willow, Lovely Woman; and To My Lady (Touching the Keys, Painting Her Picture, My Lady Dancing). These are charming, colorful compositions which show Mr. Johnson to be a composer of sensitivity and distinction. They were beautifully sung by Verna Osborne, soprano, with Arpad Sandor at the piano.

The Griffes Poem for Flute was given an imaginative performance by John Amans, first flutest of the New York Philharmonic Orchestra, and Alice Nicholas, accompanist. This work should be performed oftener as it is one of the best from the pen of Mr. Griffes.

The program concluded with a suite for piano by Henry Cowell: Reel, Sinister Resonance, Advertisement, The Harp of Life. To these he was forced to add as encores his Aeolian Harp and Banshee. All these compositions were played with the typical Cowell virtuosity. Besides representing unusual sonorities by plucking the strings, rubbing them, or with his tone cluster effects, they represent a beautiful musical idea projected through a new medium. C. H.

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Thomas Richner, MacDowell Club Prizewinner, Heard

Thomas Richner, a winner of the MacDowell Club Young Artists' Contest, appeared in recital at the MacDowell Club on December 16. His program listed Bach's Chromatic Fantasia and Fugue, Beethoven's sonata in A, op. 101, three Chopin pieces, Prokofieff's Suggestion Diabolique, Ravel's Jeux d'Eau, and Liszt's Mephisto waltz.

Technical ability of high order was revealed in the Bach and Beethoven opuses and the young pianist's observance of the expression of the different movements was notable. Approval was indicated by his listeners for his interpretation of Chopin's music, especially of the bacarolle in F sharp (op. 60), wherein a high degree of musicianship was attained. In the Ravel composition, Mr. Richner disclosed a delicate touch which, in contrast to the bravura playing demanded in some of the previous works, established him as an artist capable of conveying musical impressions of varying moods. Youthful enthusiasm animated Mr. Richner's conception of the more serious items, thereby giving them unusual buoyancy.

The MacDowell Club auditorium was crowded with people eager to hear the young artist and to reward him with applause. Mr. Richner is a pupil of Harold Morris. J. S.

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Dickinson Candle Light Service

Clarence Dickinson's name as conductor does not appear on the program nor do those of soloists, at the Candle Light Service given, December 17, at Union Theological Seminary, New York. This annual presentation of the School of Sacred Music draws a multitude of persons, beyond the capacity of the edifice, and Dr. and Mrs. Dickinson expend infinite care on the service. Eighty-five singers comprised the chancel, gallery and children's choirs, producing a volume of sound quite adequate for the chapel. Each singer carried a candle, and each pew was so marked, making some 400 candle-lights in all. Carols of eight nations were sung, including English, Spanish, Tyrolean, German, Corsican, Flemish, Haytien and French, each marked by individuality. One noted the child's voice at the beginning, perfectly clear and distinct, and the effective tempo of all the music. Soprano, alto, tenor and bass solos, with duets; the antiphonal singing (Gallery Choir versus Chancel); the singing by the children, unaccompanied, and the hearty congregational singing of familiar carols, including Hark, the Herald Angels, O Little Town, The First Noel, and Come, All Ye Faithful, were encompassed in the music heard. The connecting text, enunciated by the officiating clergyman, was Scriptural. F. W. R.

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Frieda Harcum and Emanuel Middleton in Joint List

Frieda Harcum, pianist, and Emanuel Middleton, baritone, gave a joint recital in Aeolian Hall, New York, on December 15. In alternating appearances, the instrumentalist played a Beethoven sonata and pieces by Brahms and Chopin, and the singer was heard in two spirituals—I Stood on de Ribber ob Jordon, and Heav'n, Heav'n, the prayer from Gruenberg's Emperor Jones and a group of ballads. Miss Harcum is a pianist of sound technic and considerable musicianship. She has a smooth, velvety touch and enunciates her notes with assured, even flow and control of rhythm. From the point of view of feeling and imagination, she displayed a goodly share of these qualities, as well as good taste and refinement. Mr. Middleton has a voice deep and rich, which he uses with skill and a flair for the dramatic. His numbers were chosen wisely to display the interpretative color range which he commands. He had an excellent accompanist in Victor Carter. W. M.

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Paltengi Sings for D. A. R.

Madalena Paltengi, soprano, appeared for the Daughters of the American Revolution, Manhattan Chapter (Mrs. Livingston R. Schuyler, Regent) in their December 19 meeting at the Hotel McAlpin, New York. Introduced by Florence Otis, she sang two groups of Song Vignettes in costume, including When Love Is Kind, a Neapolitan Folksong, Dancing, Marquise and other items. Her tasteful costume, winsome personality and highly expressive action, illustrating the texts, won her resounding applause, followed by encores. Her accompanist was Beatrice Berwall, who also performed a solo of Hungarian nature. Mrs. G. Harvey Self and others also participated in the program. F. W. R.

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Stassévitch Leads Brooklyn Symphony Orchestra

Paul Stassévitch conducted the Brooklyn Symphony Orchestra in concerts at the McMillin Theatre, New York, on December 19, and at the Brooklyn Museum, Brooklyn, N. Y., on December 22. At the McMillin Theatre the orchestra played the Beethoven Eroica Symphony, the introduction to Moussorgsky's Khovanstchina and Weber's Invitation to the Dance. The Brooklyn concert repeated this program, and had in addition Helen Berlin as soloist in the Chausson Poeme for violin and orchestra. Miss Berlin has been studying with Mr. Stassévitch for the past two and a half years. Last season she won a competition in which the prize was an appearance with the Philadelphia Orchestra under Leopold Stokowski at one of the Youth Concerts. On this occasion, also, she was heard in the Chausson Poeme. Miss Berlin is a prize winner in the Naumberg competitions.

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Westlake Fortnightly Musicale

The Westlake Fortnightly Musicale, in Aeolian Hall, New York, drew a capacity audience on December 18. Hortense Yule, soprano (Reimer-Kelley Studios) began the program, singing with tenderness In Quelle (Puccini), No Candle Was There, and an Old Swedish song. She also showed decided dramatic ability in Les Filles de Cadix, Love Went (Bridge), and other numbers. She was well received and encores were demanded. Arthur Bogin (Platt School), violinist, was heard in six works by Schubert, Godowsky, Brahms and Kreisler, his playing indicating understanding and disclosing polished technic and resonant tone; he, too, was recalled. Grace Harrington, a talented child-pianist, performed works by Beethoven and Schubert with the poise, technic and grasp of an adult; an ovation followed her playing. Elise Reimer Kelley and Florence Barbour supplied accompaniments with routined efficiency. F. W. R.

New York Concert Announcements

(M) Morning; (A) Afternoon; (E) Evening

Saturday, December 28
La Argentina, Spanish dancer, Town Hall (A—2:30)
Philharmonic-Symphony Orchestra, Carnegie Hall (E)

Sunday, December 29
Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Georgia Graves, contralto, Town Hall (A)
Bida Sayao, coloratura soprano, Town Hall (E)

Monday, December 30
Marian Anderson, contralto, Town Hall (E)

Thursday, January 2
Washington String Quartet, Town Hall (A)
Philharmonic-Symphony Orchestra, Carnegie Hall (E)

Friday, January 3
Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Viola Mitchell, violinist, Town Hall (E)

Saturday, January 4
Guiomar Novaes, pianist, Town Hall (A)
Philharmonic-Symphony Orchestra, Carnegie Hall (E)
National Orchestral Ass'n with Mischa Elman, violinist, Carnegie Hall (A)

Sunday, January 5
Ethel Bartlett and Rae Robertson, duo-pianists, Town Hall (A)
Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Franciszek Zahara, pianist, Town Hall (E)
Music Guild Concert: Clarence Adler and Samuel Antek, sonatas for violin and piano, Town Hall (A—5:30)

Monday, January 6
Eugene List, pianist, Town Hall (A)
Philharmonic-Symphony Chamber Orchestra; Hans Lange, Conductor. Benefit: Bennington College, Town Hall (E)

Tuesday, January 7
The London Madrigal Group, Town Hall (A)
Jerome Swinford, baritone, Town Hall (E)
New York Women's Symphony Orchestra, Carnegie Hall (E)

Wednesday, January 8
Philharmonic-Symphony Orchestra, Carnegie Hall (E)
Kolisch Quartet, Town Hall (E)
Carmen Reggio, song recital, Barbizon-Plaza (E)

Thursday, January 9
Artistic Mornings; Leonora Corona, soprano, Carlo Morelli, baritone, Hortense Monath, pianist; Plaza Hotel (A—2:30)
Boston Symphony Orchestra, Carnegie Hall (E)

Friday, January 10
Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Beveridge Webster, pianist, Carnegie Hall (E)
Addison Jones, pianist, Town Hall (E)

Saturday, January 11
Philharmonic Children's Concert (Ernest Schelling, conductor), Carnegie Hall (M—11 o'clock)
Boston Symphony Orchestra, Carnegie Hall (A)
Stell Andersen, pianist, Town Hall (A)
Orchestral concert (Paul Stassevitch, conductor), Town Hall (E)

Sunday, January 12
Eugenia Buxton, pianist, Town Hall (A)
Eide Norena, soprano, Town Hall (E)
Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Music Guild Concert; Hortense Monath, pianist; Leonard Liebling, commentator; Town Hall (A—5:30)

Monday, January 13
Beethoven Association, Town Hall (E)

Tuesday, January 14
Eleanor Spencer, pianist, Town Hall (A—3 o'clock)
Musical Art Quartet, Town Hall (E)
Heifetz, violinist, Carnegie Hall (E)

Wednesday, January 15
Artur Schnabel, pianist; first of seven Wednesday evening recitals presenting complete pianoforte sonatas of Beethoven, Carnegie Hall (E)

Thursday, January 16
Philharmonic-Symphony Orchestra, Carnegie Hall (E)

Friday, January 17
Erica Morini, violinist, Town Hall (E)
Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Golden Hill Chorus, Carnegie Hall (E)

Saturday, January 18
Webster Aitken, pianist, Town Hall (A)
New York Banks Glee Club, Town Hall (E)
Philharmonic-Symphony Orchestra, Carnegie Hall (E)

Sunday, January 19
Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Mary Stewart, mezzo-soprano, Town Hall (A)
Music Guild Concert: Vera Brodsky and Harold Triggs, duo-pianists; Leonard Liebling commentator; Town Hall (A—5:30)
Emanuel Feuermann, cellist, Town Hall (E)

Monday, January 20
Benjamin De Loache, baritone, Town Hall (A)
Emma Redell, soprano, Town Hall (E)

Tuesday, January 21
Winifred Christie, recital on the Moor Double Keyboard Piano, Town Hall (E)

Wednesday, January 22
Andres Segovia, guitarist, Town Hall Endowment Series, Town Hall (E)
Artur Schnabel, pianist, Carnegie Hall (E)

Thursday, January 23
Artistic Mornings; Duselina Giannini, soprano, Chase Baromeo, baritone, Mischa Levitzki, pianist; Hotel Plaza (A—2:30)
Philharmonic-Symphony Orchestra, Carnegie Hall (E)

Friday, January 24
Joaquin Nin-Culmell, pianist, Town Hall (A)
Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Erno Valasek, violinist, Town Hall (E)
Lea Luboshutz, violinist, Carnegie Hall (E)

Saturday, January 25
Nikita Magaloff, pianist, Town Hall (A)
International Ladies' Garment Workers Union Choral Concert, Town Hall (E)
Philharmonic-Symphony Orchestra, Carnegie Hall (E)

Sunday, January 26
Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Ezio Pinza, baritone, Town Hall (A)
Music Guild Lecture-recital; Stradivarius Quartet; Leonard Liebling, commentator; Town Hall (A—5.30)
Inez Lauritano, violinist, Town Hall (E)

Monday, January 27
National Orchestral Association, Carnegie Hall (E)
Etienne Aryot, pianist, Town Hall (E)

Tuesday, January 28
Eleanor Spencer, pianist, Town Hall (A)
Philadelphia Orchestra, Carnegie Hall (E)
John Kirkpatrick, pianist, Town Hall (E)

Wednesday, January 29
Artur Schnabel, pianist, Carnegie Hall (E)
Grace Leslie, contralto, Town Hall (E)

Thursday, January 30
Philharmonic-Symphony Orchestra, Carnegie Hall (E)

Friday, January 31
Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Herta Gluckmann, soprano, Town Hall (E)

Pennsylvania School Players Meet

Pittsburgh Association Presents Boston Symphony Orchestra—Christmas Oratorio Sung by Bach Festival Choir

PITTSBURGH, PA.—The first annual all-state high school orchestra concert held recently at Ebensburg-Cambria High School, Ebensburg, Pa., in cooperation with the Pennsylvania State Band and Orchestra Association, proved an emphatic success. One hundred and fifty boys and girls from sixty-one cities and towns of the Keystone State played two evening concerts before capacity audiences. Honorary guest conductors were Dr. Howard Hanson, director of Eastman School of Music; Dr. Will George Butler, of Mansfield State College, and Ralph Lewando, of Pennsylvania College for Women, Pittsburgh. Owing to illness, Dr. Hanson sent as his representative Paul White, composer-conductor. Participating as guest directors, each leading one number, were Steven G. Ambrits, A. D. Davenport, Paul E. Harding, I. N. Huffman, Don M. Kimmel, A. S. Miescer, John F. Myers, W. Fred Orth, Paul Slater, William D. Simpson, E. J. Stribny, Cyrus D. Thompson, F. Anthony Viggiano, Mary G. Weaver, Lyle Hough and Gordon Williams.

Through Mr. Williams' initiative and the cooperation of Ebensburg's citizens and organizations, all of the visiting directors and young musicians were accorded the utmost hospitality. Practically the same group of players will participate in a concert to be featured at the Pennsylvania State Education Association meetings at Harrisburg, beginning December 27.

The Pennsylvania State Band and Orchestra Association, under whose auspices the admirable Ebensburg venture was made possible, will hereafter be known as the Pennsylvania School Music Association. The change of name was made so that high school choral and vocal units could be included in the organization's activities. A. Stephen Miescer (Mt. Lebanon) is president; W. Fred Orth (Coatesville), vice-president; Joseph H. Martin (Bessemer), secretary; and R. R. Llewellyn (Berwick), treasurer.

An unforgettable concert was given here by the Boston Symphony Orchestra led by Dr. Serge Koussevitzky. Marking the second event of the Pittsburgh Orchestra Association, these champions of superlative artistic endeavor thrilled a capacity audience with their playing of Haydn's symphony (No. 88) in G; Stravinsky's Firebird Suite, and Sibelius' second symphony.

The Pittsburgh Bach Festival Choir led by J. Julius Baird essayed Bach's Christmas Oratorio in its entirety. Soloists were Ethyl Hayden, soprano; Madaleine Cuneo, contralto; Arthur Kraft, tenor; and James Hayden, bass. Walter Fawcett was at the organ, and the recitative accompaniments at the piano were performed by Ruth Perry Topping. Preceding the concert and during intermission the Bach Festival Trombone Choir (Alfred A. Hart, director) played traditional chorales. R. L.

Holiday Round of Music Brings Exceptional Events in Washington

National Symphony Orchestra, Under Kindler, Gives Shostakovitch Symphony and Presents Irra Petina as Soloist—Rachmaninoff, Flagstad, Totenberg, and Don Cossack Chorus Among Visitors

WASHINGTON, D. C.—At the thirty-fifth symphony concert of the National Symphony Orchestra with Dr. Hans Kindler conducting, on December 12, at Constitution Hall, a diversified program was offered. Every number on the program was given a masterful interpretation by Dr. Kindler. The opening number was the Funeral Symphony (Locatelli), followed by Intermezzo from Goyescas (Granados) and waltzes from Der Rosenkavalier (Strauss) and concluded with the Shostakovitch symphony No. 1 (a "first time" in Washington). The last named was the highlight of the concert.

Operatic numbers were offered in the Fortieth Sunday Concert on December 15 before a large audience at Constitution Hall. Irra Petina, mezzo-soprano of the Metropolitan Opera, was the soloist. She was in excellent voice. Her interpretation of Adieu, Forets from Jeanne d'Arc (Tschaikowsky) was delightful but her best performance was in the excerpts from Carmen (Bizet). In costume and with histrionic effects she sang the Habanera, Seguidilla, Chanson Boheme, and passages from the Card Scene. The first three named were repeated in response to rapturous applause. All numbers were sung with orchestral accompaniment, the orchestra alone offering strains of Carmen which included the overture and the preludes to Acts II, III and IV. The balance of the orchestra's fare included the magnificent performance and Kindler's masterful reading of the overture to Die Meistersinger (Wagner), two intermezzi from Jewels of the Madonna (Wolf-Ferrari) and the finale of Act I of Othello (Verdi).

DON COSSACK CHORUS

Mrs. Dorothy Hodgkin Dorsey again presented a successful performance with Serge Jaroff conducting the Don Cossack Russian Male Chorus, before a sold-out house at Constitution Hall on December 8. The first five numbers were devoted to liturgical music, and were the works of Gretchaninoff, Tschaikowsky, Kastalsky, Tschesnokoff, and Bortniansky. A magnificent interpretation, with instrumental-like effect, was heard in the chorus' interpretation of Schvedoff's History in Song of Serge Jaroff and His Don Cossack Chorus. Other numbers sung exquisitely were by Nishtchinsky, Rimsky-Korsakoff, Schvedoff, Dobrowen and Jaroff.

RACHMANINOFF IN RECITAL

Inclement weather did not prevent from filling to capacity the large Constitution Hall on December 10, when Sergei Rachmaninoff, under the direction of Dorothy Hodgkin Dorsey, appeared in a piano recital. Aside from a distinguished performance, the pianist displayed certain flexibility in mannerism. Apparently in the best of spirits, he frequently smiled and was generous in his encores. The program included Beethoven's thirty-two variations in C minor, Scarlatti's three sonatas, Chopin's sonata in B minor and works of Scriabin, Medtner, Borodin, Rubinstein, Dohnanyi and his own.

U. S. DEPARTMENT OF AGRICULTURE ORCHESTRA

The U. S. Department of Agriculture Symphony Orchestra, under direction of Dr. Walter Bauer, has in the comparatively short period since its organization made such remarkable strides as to class it among the outstanding musical organizations in this city. The Musical and Dramatic Guild presented the orchestra in a program of symphonic dance music on December 11 before a large audience at the Auditorium of the U. S. Department of Agriculture.

Dr. Walter Bauer, an economist in the Agriculture Department, who in musical circles is rated a thorough musician, conducted in masterful style the program of symphonic dance music. The various forms included Reminicences, National Dances, The Lure of Foreign Lands, Dances of Death and Youth and Song as Dance and Dance as Song, with the last named including the solo passages by David Manley, tenor, who exquisitely interpreted Stuart S. Moore's Autumn Leaves, with orchestra accompaniment. It is interesting to note that Mr. Moore who wrote the song and which was played for the first time in public, is an employee of the Department of Agriculture.

Jack Levenson, also of the Agriculture Department, proved himself an artist for his superb interpretation of the difficult violin passages in Danse Macabre (Saint-Saëns). The program included the works of Edward German, Scharwenka, Dvorak, Moszkowski, Rubinstein, Saint-Saëns, Humperdinck, Moore, Lehar and Johann Strauss.

Dr. H. B. Humphrey, chairman of the Guild Council, in his address related the attainments and progress of the Musical and Dramatic Guild.

KIRSTEN FLAGSTAD AND ROMAN TOTENBERG HEARD

At this season's first musicale sponsored by Mrs Lawrence Townsend on December 18, at the large ball room of the Mayflower Hotel, Kirsten Flagstad and Roman Totenberg appeared in joint recital.

Both artists were enthusiastically received by the large audience. Flagstad was in excellent voice. She was exquisite in the interpretation of Wagner's Elsa's Traum from Lohengrin and Isolde's Liebestod from Tristan and Isolde. Edwin McArthur was the splendid accompanist. Though young, Roman Totenberg possesses a rich tone and the maturity of a veteran. He was superb in the performance of Guitarre (Moszkowski) and Zapateado (Sarasate). Arpad Sandor accompanied him with amazing skill.

WASHINGTON COLLEGE OF MUSIC PRESENTS JULIA SCHELLING

Sponsored by the Washington College of Music and Mme. Ladislas Sokolowska, Dr. Julia E. Schelling before a distinguished audience, on December 11, offered a program in which she eloquently related an incident in the life of Chopin at Majorca, illustrated with slides from the rare collection of Ernest Schelling. Robert Ruckman in elegant style played the Chopin sonata in B flat minor (Opus 35). G. S.

Mildred Dilling Ends Southern Tour

Mildred Dilling, the harpist, recently returned from a tour of the South which included appearances at the University of Virginia, the Asheville, N. C., School (her third return appearance), St. Genevieve's in

MILDRED DILLING

Asheville, Penn Hall, Chambersburg and Mercersburg Academy. Since then she has played at Fitchburg, Mass., and at the Mendelssohn Club of Plainfield, N. J., and in joint recital with Frances Blaisdell at Middlebury (Vt.) College. She also was soloist with Florence Easton at the Mendelssohn Glee Club of New York at the Waldorf-Astoria on December 17.

The month of January wil be an active one for the artist. She gives the first of two engagements at the Hotchkiss School of Lakeville, Conn., on January 2, the second one being in June. The 8th takes her to Salisbury, Conn., for her third return engagement, the 11th to Miss Walker's School in Simsbury, Conn. (an annual engagement), the 19th she is soloist with the Peoples Symphony Orchestra in Boston when she will play a Mozart concerto, and later do the same work with the Pittsburgh (Pa.) String Orchestra.

New Ensemble Formed in Milwaukee

Lauritz Melchior Acclaimed as Guest Soloist With Stock Orchestra—Ballet Russe Plays to Two Capacity Audiences—Edith Lorand Conducts Her Forces

MILWAUKEE, WIS.—A new symphony orchestra, with a personnel of seventy players and directed by Jerzy Bojanowski of the Chicago Grand Opera Company, has been organized here and will give the opening program on January 6 at Pabst Theatre.

The orchestra is the outcome of two opera performances sponsored by a Folish patriotic organization, highly successful, which disclosed Mr. Bojanowski as a director thoroughly routined and a genuine musician. The new group will have seasoned symphonic players developed here during several years by the Milwaukee Philharmonic Orchestra and from various high school orchestras as well. The project is under supervision of E. Edywn Pfister, local baritone, and if the public responds he plans several more concerts by the new orchestra.

MELCHIOR SINGS WITH CHICAGO ORCHESTRA

Of outstanding interest was the appearance here for the first time of Lauritz Melchior, the Metropolitan Opera Company's Wagnerian tenor, as soloist with the Chicago Symphony Orchestra in a concert at Pabst Theatre. Frederick Stock, the conductor, presented a program entirely of works from German composers. Mr. Melchior in several operatic excerpts won a success which was sensational in every way; the theatre was packed to the last seat in the gallery, the orchestra was in top form and supported the tenor perfectly, and his expressive, brilliant voice and art were disclosed in a number of genuinely masterful interpretations which assure him another packed house any time he returns here.

An able transcription for orchestra by Mr. Stock of Schubert's *scherzo* and *finale* of a quintet for strings (opus 163) was well received.

EDITH LORAND LEADS ORCHESTRA

Edith Lorand brought her Hungarian Orchestra to Milwaukee and was heard under auspices of the Civic Concert Association at Oriental Theatre and the evening was another sold out affair.

The success this season of certain musical attractions here is an open invitation to astute managers, by the way. Miss Lorand had the right program, light classics, brightly played, directed with personality and vivacity. Her concert was a complete success.

YOUNG PEOPLE'S GROUP APPEARS

A local orchestra which scored was the Young People's under direction again of Milton Rusch. The high school graduate group presented a program at the city Auditorium which won the audience and pleased musicians by the creative insight of the readings and the finish and adequacy of the work of the earnest young players.

There was a concert also at the Auditorium by the Lyric Male Chorus under direction of Herman F. Smith. The program was of much interest. The chorus was a pronounced success in balance of choirs, but the performance was over-studied and the musical results dismal for lack of zest.

BALLET RUSSE PLAYS TO CAPACITY

Two more capacity houses can be recorded, those drawn by the Ballet Russe de Monte Carlo at Pabst Theatre. W. de Basil's troupe presented programs of wide variety and appeal, and the orchestra under the baton of Efrem Kurtz shared in the plaudits won by the productions.

The Marquette University Chorus under direction of Alfred Hiles Bergen presented a program of Yuletide music. Mr. Bergen's Symphonic Male Chorus, which will be heard in a program during the holidays at West Bend, will soon appear in a downtown concert again. J. E. McC.

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Cleveland Premiers Native Work

Music by Carl Eppert Played by Cleveland Orchestra—Monte Carlo Ballet Russe in Triumphal Series—Resident Women Form Small Ensemble—Choral Groups Appear

CLEVELAND, O.—On the eve of his departure for Detroit, where he appeared as guest conductor with that city's symphonic forces, Artur Rodzinski presented a program of varied content. This was true as regards nationality of composers as well as valuation of their compositions. Quite interesting was the juxtaposition of impressions by an American composer, Carl Eppert as set forth in his fantasy, Traffic, and Iberia by the French master, Debussy. The former inconsistently used the Westminster chimes in the awakening of a city supposed to be Cleveland, Ohio. The latter, gathered all the atmospheric color of the South in his glowing tribute to that country. Mozart's charm, as expressed in his lovely E flat symphony, and Enesco's exciting first rhapsody, gave the conductor full sway to impress his audience with his versatility.

MONTE CARLO BALLET RUSSE

An overwhelming success both artistically and materially, the Monte Carlo Ballet was forced to extend its engagement for a fourth performance with the entire Cleveland Orchestra furnishing the background for their colorful performances. New to Cleveland audiences was de Falla's Three Cornered Hat of engaging originality and charm; Brahms' fourth symphony, in spite of all scruples and contentions, was a marvel in conception and atmospheric beauty; Scheherazade in its glowing oriental color was most dramatic and of unusual splendor; likewise new and interesting were the Midnight Sun, Thamar and a Hundred Kisses. Both conductors, Antal Dorati and Efrem Kurtz, were finely sensitive in their musical duties and were delighted with their instrument, the Cleveland Orchestra. Repeated from last year's engagement were Aurora's Wedding, Les Sylphides, the Blue Danube, and Union Pacific.

SINGERS CLUB CONCERT

At Severance Hall the Singers Club appeared in the first concert of this season, Beryl Rubinstein conducting with his customary skill and luring fine effects from his forces. The program was of pleasing variety, enclosing a rather humorous ballade about the Legend of the First cam-u-el. Mary Moore of the Metropolitan Opera Association made her debut at this concert in florid arias from Lucia and Lakme which were delivered with grace and fluency. Maurice Sharpe and his flute assisted.

A large audience at Public Music Hall was transported to the banks of the Danube, to the fields of Slavonia and to the Hungarian Puszta when Edith Lorand and her string ensemble played fiery and languid music of their native land and furnished an evening of charmingly light entertainment. This was evidently enjoyed tremendously by the nationality groups who tendered their guests a reception at the Wade Park Manor after the concert. Miss Lorand, playing and conducting at the same time, displayed temperament and a facile bow and wrist in her offerings.

WOMEN'S LITTLE SYMPHONY FORMED

This is evidently the era of ambitious and talented women, for another organization, which calls itself the Women's Little Symphony of Cleveland is being formed and is announcing its first concert on January 8. Conducting this group of forty instrumentalists is a talented young musician, Ruth Sandra Rothstein who has studied in Germany and Boston and is a devotee of the classics. Her repertoire will eliminate the moderns completely. For this first year three concerts are scheduled.

At Steinway Hall the Fortnightly Musical Club presented its third concert of the season under the direction of Rosa H. Widder, who arranged a Schumann-Brahms program featuring Lila Robeson (assisted at the piano by Donna M. Goodbread) in two groups of songs by these masters. Her interpretation of the Vier Ernste Gesange of Brahms was noteworthy for its high artistry; Mary Kessler Dietz was heard in a well chosen Schumann piano group of interest, while Eugene Bergen and William Newman gave a splendid interpretation to the Brahms A major piano and violin sonata.

MESSIAH SUNG BY LARGE CHORUS

The fourteenth annual performance of Handel's Messiah was given at Public Music Hall by a chorus of 400 voices under the direction of William Albert Hughes . Soloists and chorus were in fine trim and the occasion proved a success from every angle.

The A Cappella Choir of Hiram College was conducted at Severance Chamber Music Hall by George R. Howerton in music of the Russian liturgy and modern English sacred music, besides featuring a choral composition by J. Paul Kennedy, Howerton's assistant at Hiram. The soloist of the evening was Marcia Bissell, popular Cleveland soprano, with Donna Goodbread at the piano.

Arthur W. Quimby is arranging his December programs at the Museum of Art in accordance with the Christmas spirit. Besides various Bach and Brahms compositions, he is playing noels by Le Begue and D'Aquin.

R. H. W.

Fardulli Heard in Opera and Recital

Jean Fardulli, the young Greek baritone, recently returned from his engagement with the Chicago Civic Opera during which he sang the roles of Amonasro, Germont, Valentin, Escamillo and Athanaël.

(*Photo by DeBarron Studios*).

JEAN FARDULLI

"I was delighted with my reception in that city," Mr. Fardulli told a Musical Courier representative." "They were so enthusiastic and I am really happy over my engagement with Mr. Longone's company. Let me add right here that Mr. Longone has done a great thing in Chicago. His performances were exceptionally fine. It was a pleasure to work with him, especially when he, as a manager, also has a fine musical background. That is not always the case. His training under Mugnone and other conductors has been of great benefit to him in choosing singers and upholding the calibre of his performances. Miss Jepson, a charming Thais, with whom I had the pleasure of singing Athanaël, and myself had twenty-six recalls during the opera. I think it was one of the biggest ovations I have ever had in my short career."

Mr. Fardulli said he was glad to be in this country. When he first arrived here to do some recitals of Greek songs, he was invited by President and Mrs. Roosevelt to give a similar program at the White House. As a token of appreciation he was presented with autographed photographs of both, the pictures having frames made from pieces of wood taken from the old roof of the White House which was laid in 1817 and replaced in 1927.

When Mr. Fardulli returned to his home in Athens last spring, after appearances in France, he sang there for the first time. A special performance in his honor was held at the Stadium, with an audience of 30,000 persons.

A special honor was bestowed upon Mr. Fardulli in France when he was decorated by the government for his work in the French theatre.

Mr. Fardulli is extremely athletic and particularly interested in wrestling, having taken up that sport in his college days in France, where he was educated. He counts among his non-musical friends Jack Dempsey, Primo Carnera and Jim Londos, the eminent wrestler.

J. V.

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METROPOLITAN OPERA

(*Continued from page 5*)

unified, but particularly in the brass and the woodwind sections there is decided improvement.

New settings for Die Walküre have been designed by Jonel Jorgulesco. That of Hunding's hut in the first act is not much different from the old set to which Metropolitan audiences are accustomed. The setting of the rocks of the second act looks like the Grand Canyon in color, but by their grouping enhance the action on the stage. Now it is possible to see the fight between Hunding and Siegmund for the figures of the men are silhouetted against the sky. But because it is possible to watch the battle, spectators now discover that neither Melchior nor List are good old fashioned warriors.

The new Act III scenic investiture also adds much to the Valkyrie scene in that on its rocky summit the Valkyrie maidens can be grouped with pictorial skill.

Leopold Sachse, who staged this production, is a newcomer to the Metropolitan. He has quickened the action of the music-drama and by his fine stagecraft has intensified the poignancy of Wagner's masterpiece, at the same time not sacrificing tradition in the presentation.

FAUST, DECEMBER 19

Three Metropolitan debuts featured the first performance of Faust on Thursday evening and two of these debutantes were Americans. Charles Kullmann, a New Haven boy, a Yale graduate, a former member of the American Opera Company and recently on the roster of the Berlin and Vienna opera houses, sang Faust. His voice is a lyric tenor which he used on this occasion with finesse, singing his arias with exquisite phrasing and fine enunciation. Mr. Kullmann acts with authority and he moves with far more ease and grace than most young American tenors. He should be a valuable addition to the Metropolitan forces in such roles as Romeo and Pelleas, and possibly Mr. Johnson has engaged him with that in mind. A large delegation of home-town friends journeyed from New Haven to welcome him and they cheered him with amplitude throughout the performance.

Helen Oelheim, the other American newcomer, also a former member of the American Opera Company, was a charming Siebel. Not only has she a delightful personality that registers favorably over the footlights, but in addition to a lucious voice, true and even in all registers which she uses with consummate skill, she is a capable actress. Miss Oelheim sang the Flower Song with brilliance and was showered with applause from the huge audience.

The other new member of the Metropolitan list was Hubert Raidich, a Belgian Basso. His role of Wagner is not a big one, and he was so nervous that it is difficult to appraise his capabilities.

Edith Mason made her re-entry with the Metropolitan forces as Marguerite. Singing with purity of tone, musicianship of the highest order, and acting with skillful pantomimic expression, she gave an eloquent interpretation of her part. She was so completely satisfying, so assured and so authoritative that her performance was comforting to the last degree.

Richard Bonelli gave a vivid tonal and histrionic presentation of Valentin; Ezio Pinza was, as usual, a fine Mephistopheles; and Ina Bourskaya was an amusing Marthe.

The whole performance was utterly delightful. The orchestra scintillated under Louis Hasselmans' excellent leadership, the chorus sang with spirit, and the ballet danced with verve.

HÄNSEL AND GRETEL AND REMINISCENCE
(DECEMBER 20, MATINEE)

The holiday matinee of Friday afternoon, presenting Humperdinck's Hänsel and Gretel and the season's introductory ballet feature, Reminiscence, attracted many small opera lovers, hovered over by parent, guardian or governess. It was definitely a gala day for the juveniles, with calls for ice cream superseding demands for cocktails in the buffet, and, during the performance, a small voice piping, as the bearded Sandman came out on the stage, "Mama, is that Santa Claus?"

The staging of the Humperdinck score had all the effectiveness with which the Metropolitan is wont to invest it—the inside of the peasant hut, the deep forest, and the charming, gabled "gingerbread house," the like of which is never seen outside the covers of a fairytale book, except on the stage and in the architecture of some American filling stations. Queena Mario was once more the piquant and elfish Gretel; Editha Fleischer, a boyish and lovable Hänsel. Doris Doe, new to the part of the mother, sang with clear, well produced tone and gave a vivid characterization of the role. Dorothee Manski was again appropriately shuddersome as the Witch, and the Sandman and Dew Fairy were tunefully projected by Dorothea Flexer and Pearl Besuner.

Another debut was added to the season's list by Eduard Habich's appearance as Peter. The newcomer has a sonorous voice, of rich quality, expertly used, and his dramatic concept of the opera's *pater familias* was clear-cut and humorous. This production also represented the debut of Konrad Neuger, chorus master, who, judging from the passages which marked his work, is a valuable addition to the Metropolitan personnel. Karl Riedel conducted.

The second part of the afternoon was devoted to the American Ballet, which gave the sequence entitled Reminiscence in which they had already appeared in New York in their previous Broadway season. The Metropolitan version of this chain of dances, described as a classic ballet in one act, has been altered, but the changes make for increased effectiveness and many excellent features of the original are retained. The general order of dancing of this troupe is approaching fulfillment of the rich promise with which their initial performances were so plenteously endowed. Their dancing has grace, vigor and plasticity. The ensemble figures are swift, dazzling shifts of line and color. Of the soloists, William Dollar was an outstanding figure, but the other protagonists came in for their share of the frequent and spontaneous applause. The costumes were brilliant and tasteful. Wilfred Pelletier conducted for the terpsichorean portion of the bill. The music to Reminiscence is by Benjamin Godard, orchestrated by Sandor Harmati. George Balanchine is the choreographer.

The reception by the audience—continual bursts of applause and close attention by both children and adults—was the most telling testimony possible that the Metropolitan management has done well to take this fine ballet into the organization. The appearances of the dancers in operas and in their own offerings adds another facet to the artistry of the company, and will probably swell the audiences with those of the citizenry who would rather be thrilled with high leaps than high notes. M. L. S.

AÏDA, DECEMBER 20

Two debuts and an unusually strong cast marked the season's first Aida on Friday evening. Verdi's opera presented two newcomers to the company in Gertrud Wettergren, Swedish contralto, as Amneris, and Chase Baromeo, American bass, as Ramfis. John Charles Thomas returned to the Metropolitan after a season's absence and sang his first Amonasro with this institution. The impersonations of Elisabeth Rethberg in the title role and Giovanni Martinelli as Radames are familiar and highly prized ones, while the remainder of the cast included Louis D'Angelo as the King, Giordano Paltrinieri as a Messenger and Thelma Votipka as the hidden Priestess. The performance was further enlivened by new dance episodes given by the American Ballet forces and arranged by George Balanchine.

Mme. Wettergren, who has sung widely in Scandinavian opera houses, proved to be a singing actress of charm and no little dramatic ability. A distinctive figure on the stage, she presented an individual conception of Amneris, which makes of the princess a youthful, human and tragic character. Especially forceful was her performance of the judgment scene in Act IV, after which she enjoyed recalls and "bravas." Slim, tall and seductive, she knows the value of plasticity in gesture, and her voice is one of large dimensions and rich, sympathetic quality. Her further appearances will be of considerable interest.

Mr. Baromeo, who has appeared with the Chicago Civic Opera and widely in concert, offered a Ramfis of dignity, with fine vocal quality and smooth vocalization. He also seems to be a valuable addition to the company. Ease in stage deportment and production of tone were among the salient qualities which he brought to a role providing little opportunity for versatility of dramatic expression.

Mr. Thomas' first entrance brought a burst of applause, showing that he had many admirers in the house. This American baritone brings to the role of Amonasro a commanding vocal power and dynamic personality that centered the attention of auditors upon him whenever he held the stage. His scene with Aïda on the banks of the Nile was sung with lyric richness of tone and fine musical quality in strong contrast with those Amonasros who bark and thunder this music. He also rose to the dramatic scene at the close of this act. His reception was extremely warm.

Mme. Rethberg's Aïda is so well and favorably known in the opera houses of many countries that one can add at this time only that the soprano again gave exquisite singing in the grand manner to Patria Mia, the scene with Radames in Act II, and the superb final duet of the opera. She was singled out for warm ovations, particularly at the close of the first act, and had many curtain bows. Mr. Martinelli, belying the twenty-three years of his Metropolitan activity, offered so youthful and stalwart a Radames, and sang with such superb sonority of tone and tasteful phrasing that one can call his impersonation of this role unparalleled today. His Celeste Aïda and other solos won enthusiastic ovations. He, too, had many recalls.

The King of Mr. D'Angelo is an enactment of much dignity and boasts excellent tonal qualities. The offstage singing of Miss Votipka in the temple scene was of unusual firmness of pitch and warmth of tone. The choral singing was throughout of splendid vigor and apt tonal nuance.

The contributions of the American ballet were marked by youth and a fresh approach. Particularly the dance of the Nubian slaves in Amneris' boudoir was of a vitality unusual in this episode. One felt that the evolutions of the priestesses in the temple were rather too theatrical, and some might have questioned the suggestion of "adagio" dancing evoked by the terpsichorean duo of Daphne Vane and William Dollar in the triumph scene. Throughout, Mr. Panizza gave life and dramatic clarity to the score. The audience was a capacity one. R. M. K.

[*Reviews of the Metropolitan Opera events of Saturday and Sunday, December 21 and 22, will appear in the Musical Courier issue of January 4.*]

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Concert Season in Egypt Opened by Mischa Elman

Violinist Scores in Cairo and Alexandria—Cairo Gramophone Club Doing Great Work in Musical Life of Country

CAIRO.—The concert season auspiciously opened with Mischa Elman's violin recitals in Cairo and Alexandria. A few measures with his beautiful, silvery tone, and the great artist had conquered Egypt.

The performance of the Brahms third violin-piano sonata was memorable. Perfectly assisted by Vladimir Padwa, an excellent young pianist, Elman's interpretation was on an elevated plane, as also in Handel's E major sonata and Beethoven's Kreutzer. In the following Mendelssohn concerto, Elman played with full measure of inspiration, virtuosity, and impassioned utterance—as though he were doing a "first time" of the familiar work. Pieces by Bloch, Carletescu, Chopin and Vieuxtemps, completed the program. Then Elman answered the wishes of the public by giving numerous encores, and later he also satisfied many autograph hunters.

VISITS WITH ELMAN

I had the pleasure of meeting Elman privately a number of times during his stay in Egypt, when he was not looking at sphinxes, marvelling at pyramids, and inspecting the quaint corners of Cairo. After the concert, there was another visit. We spoke almost entirely about music, and I love the enthusiasm and passion with which Elman defends his ideals and artistic convictions. Sometimes we have the chance to know somebody in a few moments better than other people during a lifetime and these few moments with Elman revealed not only an extraordinary musician but also an extraordinary man.

AN OFFICER'S SINGULAR SERVICE

Cairo has the great luck to possess in the person of Mr. Hepper a man who fights with idealism and optimism for the idea of music. The Cairo Gramophone Club, which Mr. Hepper founded a year ago, has taken up its activity this season with increasing success. The club is becoming one of the main factors in the musical life of Cairo, and if it had only two members—fortunately it has many more—Hepper's enthusiasm and self-abnegation would be the same. The club has given to many music lovers in Egypt quite different ideas of music in general than those they had before. The recitals are devoted to music and nothing but music, and that is why many people here have felt (perhaps for the first time) the ethic influence which real art is able to exert upon human life. Gramophone recitals however are only one of the activities of the club; the excellent institution also uses its growing power to support by all means music and musicians with regard only to their artistic quality.

HEPPER'S METHOD

Mr. Hepper knows about all important records the instant they are published. The club record-library is remarkable and to Mr. Hepper it is unimportant if performers are well known or not, provided their reading of a work is authentic. This winter's program promises much important modern music as well as classical, and you would be astonished at the discussion the first performance here of the better-known modern works arouses.

Another aim of the club is to discover less-known products of the great masters of music. This season, recitals of chamber music, vocal, and instrumental literature will also be forthcoming. Hepper gives an introductory talk to all the works which require comment, and he prepares every recital more diligently than some musicians prepare their concerts.

GERHARD WILLNER.

ADDISON JONES,
pianist, will be heard in recital at Town Hall, New York, on January 10. Mr. Jones has played in the principal cities of Europe, having been associated with the Emil von Sauer studios in Vienna.

New York Concerts

(*Continued from page* 10)

Plaza Artistic Mornings Eide Norena, soprano of the Metropolitan Opera; Josef Lhevinne, pianist; and Josef and Rosina Lhevinne, duo-pianists, gave the program at the Plaza Artistic Morning concert on Thursday at the Hotel Plaza. Mr. and Mrs. Lhevinne presented the initial and final offerings, comprising the Bach prelude in E and Debussy's Fetes (arranged by Saar and Ravel, respectively); the Romance from the second suite of Rachmaninoff; and the Blue Danube, so transcribed and arranged that by the time it reaches the two-piano keyboards the composition has an imposing trailer of four names—Strauss-Schulz-Evler (adapted for two pianos by Chasins). The Lhevinnes displayed their notable ensemble gifts, playing with a nicety of balance, a perfection of tonal blend and entity of expression that should stand as a model for such musical combination.

Mme. Norena sang early Italian numbers by Giordani and Scarlatti, a Mozart aria, Thomas Brown's Shepherd, Thy Demeanour Vary, and songs by Henschel, Debussy and Sinding, as well as In the Springtime, a lovely piece of vocal writing by her fine accompanist, Pierre Luboshutz. The soprano's fresh, clear voice and interpretative faculties distinguished every note she sang.

Three preludes and the A flat major Polonaise of Chopin made up Mr. Lhevinne's solos. In full possession of his redoubtable powers, the master pianist gave glowing life to the music under his fingers. In his performance, the familiar sequences are recreated, to linger long in the memory of his hearers.

The audience, a large one, clapped heartily for all the artists and solicited encores.

Philharmonic Orchestra Eugene List, youthful Philadelphia pianist, scored fine success as the soloist of the Philharmonic Orchestra concerts in Carnegie Hall, on Thursday and Saturday evenings, and Friday and Sunday afternoons. He was at the keyboard in the new piano concerto by Dmitri Shostakovich.

The work has been amply discussed heretofore in the Musical Courier, but it may be said again that the gifted and provocative Russian has created a bright, tuneful and effective score, characterized by brilliant and idiomatic writing.

List made the most of his part, and revealed entire control, in musical exposition, formative shaping of material, tonal quality and balance, and vital rippling technic, with warm temperament as an additional virtue. The young player was given deserved tributes from the audience. Otto Klemperer conducted with spirit and rhythmic verve. The trumpeter has especial prominence in this concerto and did his difficult measures brilliantly.

Leader and orchestra combined also in a clearly articulated and atmospheric performance of Bach's B minor suite, No. 2, and a finely stylistic and colorfully toned reading of Schubert's seventh symphony in C.

At the Saturday and Sunday concerts, Haydn's G major symphony (B. & H., No. 13) replaced the Bach work.

University Glee Club The eighty-third members' concert of the University Glee Club was held on Thursday night at the Grand Ball Room of the Waldorf Astoria Hotel, marking the forty-second season of this organization. In a week notable for its choral recitals, the University group stands out as one of the major events and again Channing Lefebvre appeared as conductor and led a large ensemble of male voices in a brilliant performance. The program held choral works of Dickinson, Pietro Yon, Harvey Gaul, Wagner, Selim Palmgren, di Lasso, Gustav Holst, Maunder, and five songs from colleges. Due to illness, James H. Blauvelt was unable to attend; his two solos were sung by Winston Mayo and Clifford E. Swanson. The assisting soloist of the evening was Edward Molitore who sang the Debussy recitative and air from L'Enfant Prodigue, with Walter Johnson accompanying. Mr. Molitore was also heard in three items by William G. Hammond, Harden Church and Edward Horsman, delivered in polished style.

Among the prominent features of the evening's entertainment were Pietro Yon's Gesu, Bambino by the choir, with Henry Carleton executing solo passages; and Gustav Holst's A Dirge for Two Veterans (to Whitman's poem) in which the chorus excelled in the vocal part to which poignancy was added by brass and percussion instruments. The club was supported at the piano by Frederick F. Quinlan. An audience that filled the ballroom and overflowed into the halls was generous with applause.

DECEMBER 20

Oratorio Society of New York Opening the sixty-second season of the Oratorio Society of New York, The Messiah was given at Carnegie Hall on Friday night. Albert Stoessel was conductor of the occasion and he led choir, orchestra and soloists in another splendid performances of Handel's massive work.

The choral ensemble was accompanied by a symphony orchestra (Charles Lichter, concertmaster) and Hugh Porter at the organ. The assisting artists of the evening were Jeannette Vreeland, whose clear tones enhanced the soprano passages; Doris Doe, singing her role in a golden-voiced contralto; William Hain, a tenor protagonist of distinction; and Julius Huehn, in full and noble voice as the baritone principal.

Under Mr. Stoessel's baton, the elements of the concert blended in a finely balanced musical achievement. The annual appearance of the Oratorio Society in Handel's familiar masterpiece drew a capacity audience that accorded vigorous applause after each chorus and solo.

[*Reviews of New York concerts taking place on Saturday and Sunday, December 21 and 22 will appear in the Musical Courier issue of January 4.*]

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Successful Teacher Should Arouse Pupils to Imaginative Awareness

Carl M. Roeder Tells of Exacting Process by Which the Eyes of Young Pianists Are Opened to Beauty While Learning to Play Classics—Rhythm Deemed Fundamental

"Music in this day is taking an educational position of arresting significance." Carl M. Roeder, piano pedagogue of many years' attainment, was the speaker. "When the late President Eliot of Harvard said: 'It is the greatest educator of them all', he spoke advisedly. The study of music provides a means whereby young people can be trained to a greater flexibility of spirit, a more refined intelligence, a highly disciplined will power, a sensitive comprehension of the beautiful, and a richer understanding of the exalting possibilities of life.

"Teaching is not a pouring-in-process. It is an arousement. Not filling the well with an outside supply, but opening a spring. No higher compliment can be paid to a teacher than Henry Drummond's tribute to Ruskin: 'He hath opened mine eyes'.

"Teaching music is the art of

'Untwisting all the chains that tie
The hidden soul of harmony.'

The student must first learn how to liberate, then how to deliberate. Aesthetic sensibility and the capacity for clear thinking must go hand in hand to insure artistic fruition. The steps of development should always be—inner vision, reasoning, and then drill.

"'Image the whole, then execute the parts', says Browning. Unfortunately much teaching becomes fruitless in any high sense because it begins the other way, that is, with secondary details rather than first principles.

Fundamental Basis of Music

"The fundamental basis of all music is that which underlies all nature—rhythm. Rhythm, defined aurally, is an orderly succession of sounds; visually it is represented by a succession of curves.

"Nature not only abhors a vacuum, but a straight line as well. The only straight line in the natural world is the crow's flight—and who wants to emulate a crow. The line of beauty is invariably a curve. However, its highest exemplification is not a circle, but the boundless freedom of the spiral. The circle is limited and confined and its every arc is the same. Infinite variety is always found in every manifestation of beauty, be it a tendril, a lily, a sea-shell, the lark's song, a sunset, or a foaming wave.

"From the earliest times rhythm has been symbolized by the movement of water—the rise and fall of the tides, the arrested motion of calm waters, the long roll of a wave. Most beautiful is the continuous ebb and flow of all nature set forth in Robert Frost's quatrain:

'The heart can think of no devotion
Greater than that of shore to ocean,
Holding the curve of one position
And counting an endless repetition.'

"Goethe has described architecture as frozen music. Conversely, the art of sound organized toward beauty may be just as truly called fluid architecture. But it is much more than design, regularity, symmetry and proportion. Music, complete in its beauty, is the cathedral in all its grandeur made resplendent with the light of the sun upon it from without, and aglow with an inner atmosphere of human devotion and aspiration.

"Mozart classified the art of piano playing under three H's—namely, head, hand, and heart; and I am sure all will agree that the greatest of these is heart. Biology teaches us that the function precedes and creates the form, and that in the human embryo, in the place where the heart is to be there first appears a vibration or palpitation. 'In the beginning', said Brahms, 'was rhythm!'

"And when we fully realize the function of the heart we are all the more impressed with the significance of this pronouncement.

"The heart is the seat of the pulse. It is the mainspring of life itself. And the basis of its vitality is its regular beat. When this becomes unsteady the life is threatened. When it ceases, life itself becomes non-existent. But the beat is only of importance when it performs its function to produce the flow—to give impetus and momentum to the whole organism.

"Even mechanical technic is not acquired merely, as has, apparently, been the idea of many, by endless repetition, physical discipline and what the Germans call *sitzfleisch*,

(*Kaiden-Keystone photo*).

CARL M. ROEDER

but rather by a mental comprehension of natural processes; a rhythmic co-ordination of all the physical factors employed in such a way as to produce, not fatigue, but economy of effort. We call this relaxation; but that word does not fully express this essential requisite to all pianistic acquirement. A better term is muscular equilibrium—a perfect balance of the player's apparatus, namely, the entire body, working in complete rhythmic collaboration. Only this state of calm though alert equipoise can establish that mental ease and physical readiness which enable the player to summon whatever energy is required for any desired degree of intensity, from the most delicate tonal texture to clamorous reverberation of power.

"Thus it is that 'rhythm marshals the piano, combines both the ebb and flow of muscular rhythm. It is a contraction and then an expansion. Systole and diastole action a door knob, squeeze an orange, or move a muscles.' The tactile sensitivity by which we feel silk, stroke a kitten, wind a watch, turn the so-called cardiac cycle.

"But in stroking the kittten we must rub the fur the right way and thus preserve harmony and avoid discord. And in the acquirement of a piano technic pressure is preferable to force. This pressure must, however, be vital and instantaneous. Of the artistic pianist it should always be true that

'His words are keener than other
men's words,
And they are kinder too.'

"All sounds are either consonant (percussive) or vowel (blending). A line is a succession of points in which the points are lost in continuity. A pianistic touch combines impingement and continuity. As the point of the needle opens the way for the thread, and when the seam is completed only the thread remains, so the key impingement must not override the tone but be lost in it, to insure a true legato.

"The seeming paradox of pressure and release which provides the rhythm of repose, is the basic principle of a controlled technic. It emphasizes the truth that every attractive force carries within itself its own resistance.

"George Bernard Shaw is highly amusing when he tells of following a man, who fell to the ground from the top of a building, to the hospital, to inquire whether the earth had attracted him. 'Why, no,' was the reply, 'it repelled me; that's why I'm here.'

Principle of Action and Repose

"The principle of action and repose which is always present in a well-produced piano tone is back of every group of sounds from a two-toned slur to a phrase, period or movement. No music is well balanced which does not take account of this antecedent and consequent relationship. All tonal design, emotional inflection, and climax effulgence are constantly publishing the universal reign of rhythm.

"Rhythm and time are by no means interchangeable terms. Time is an intellectual thing, a matter of arithmetic, while rhythm is an emotional experience, a matter of feeling. Many mechanically minded folks play in a cold, hard, brittle, metronomic fashion. To them music seems to be mathematics made audible.

"Much of the ultra-modernistic music is of this riveting machine, gatling gun, rigid and inflexible character. Small wonder that an up-to-date woman, after a performance of this nature, was heard to exclaim: 'I just adore modern music; it is so irritating to the nerves.'

"But warmth of feeling and emotional surge necessitate constant adjustments of tempo and tone color to meet the varying intensities of pitch and mood. Plasticity is an indispensable requirement in all forms of art. There are subtle and well planned curves in the seemingly straight lines of the Parthenon, and the George Washington Bridge across the Hudson is so built that it can expand in the heat of the summer and contract with the cold in winter. Should a musical performance be less flexible?

"The aim of instruction in piano is to arouse in the student a love for music and an appreciation of the amazingly comprehensive literature for the instrument, and, at the same time, to establish physical conditions which will enable him to meet the technical requirements for keyboard mastery. The aesthetic development growing out of these proceedings is a natural by-product of a careful preparation which must take account of rhythmic and harmonic values, musical form, phrasing, shading, pedaling, and above all, accurate reading of the text. The dictum of Brahms was: 'Beautiful it may be, but perfect it must be.'

"All the fine things in art have come because, in response to an inner urge, idealists in their pursuit of beauty, have found perfection in every phase of nature's handiwork, and have sought to reproduce it in the particular field to which their talents have directed them.

"The quest for beauty may be stimulated by the teacher whose privilege and mission it is to foster that imaginative awareness attuned to cosmic rhythm which alone can achieve artistic re-creation." S. M.

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Martinelli Feted on Anniversary

Metropolitan Tenor's Concert in Portland Marks Twenty-fifth Year Since Debut—Van Hoogstraten Conducts All-Brahms List—Roth Quartet and Friedman in Recitals

PORTLAND, ORE.—Giovanni Martinelli, the Metropolitan Opera's incomparable dramatic tenor, inaugurated his second quarter century as a platform celebrity by presenting easily the most sensational concert heard in Portland since the commencement of the season. Martinelli's recital in the Public Auditorium here fell on December 11, just nine days following the actual twenty-fifth anniversary of his first public appearance in Italy. It was his first visit to Portland.

Martinelli, knowing that life for a singer commences on the twenty-fifth anniversary of his debut, was in marvelous fettle. His program was an exceedingly heavy one, including, as it did, four of the most taxing arias in his repertoire and two groups of songs. And, to show that the three ringing B-flats of Celeste Aida had by no means exhausted his reserve, Martinelli topped off his program by singing, as an extra, Canio's lament from Pagliacci.

On December 17 Ignaz Friedman made a triumphant return to a city where several earlier appearances have won him a host of admirers. He was the dominant personality of an all-Brahms program, which Willem van Hoogstraten had drawn up for the Portland Symphony Orchestra's third formal subscription concert. Friedman's thunderous performance of Brahms' D minor piano concerto brought an ovation from the large audience.

Ten years ago an all-Brahms program would have been greeted here with yawns, if not with catcalls. Today, thanks to the ardent championing by Willem van Hoogstraten, he has become the most popular composer of Portland symphony-goers. His position in the esteem of local music lovers was borne out recently in a musical popularity contest sponsored by the symphony society. The December 17 program included, in addition to the concerto, the second symphony and the variations on a theme by Haydn.

Mr. van Hoogstraten's unwillingness to rely wholly on the old stand-bys was further exemplified, December 2, when he led his orchestra in the first performance here of the symphony of three excerpts from Hindemith's Mathis der Maler. To demonstrate his own personal interest in the work, he delivered a short curtain speech inviting his audience to give the work the benefit of any possible doubt. While Mathis obviously won the regard of a portion of the audience, Tschaikowsky's fifth symphony, given earlier in the evening, was the "hit" of the evening.

Reed College, which for years has been demonstrating the perfect adaptability of its Tudor Chapel to chamber music recitals by sponsoring appearances of local string quartets, achieved a genuine coup by bringing the Roth String Quartet on November 27. The Roth ensemble was the first major quartet to visit the city in three years and the chapel was crowded to its ultimate capacity. The program included quartets by Mozart, Debussy and Brahms which were played with eloquent musicianship.

Antoinette Petreva Detcheva, Bulgarian pianist, was heard in recital in the Neighbors of Woodcraft Auditorium, December 5. The same hall housed on December 13 an elaborate program. Seventeen Oregon musicians took part. Participating were: Helen Poling, Laura Poling Goode, Madeline Stone, Agnes Petzoldt Klippel, Orr A. Cheek, Muriel Andrews, Frances Betty Turrell, Helen Dickensheetz, Lulling Williams, Helen Whalen, the O'Reilly String Trio, Robert Flack, Lucia Petit-Clerc, Agnes Love and Edna Agler. D. L. P.

Music Notes from Coast to Coast

CALGARY, CAN.—A thrilling performance was enjoyed by a capacity audience in the Grand Theatre, November 9, when The Celebrity Concert Series presented the Moscow Cathedral Choir in sacred and secular selections from their native Russia. Solo and ensemble work were impeccably sung, but the outstanding feature was the complete homogeneity of every singer.

Inaugurating the seventh season of its existence, the Calgary Symphony Orchestra under the magnetic direction of Grigori Garbovitsky, with Jean Gilbert, pianist, as soloist, appeared in the Grand Theatre, November 25. A decided improvement in the organization's playing was noticed from the opening number, which improvement was upheld throughout the remainder of the concert. Mendelssohn, Mozart, Haydn, Grieg and Wagner were the composers chosen. Miss Gilbert offered a unique presentation of Grieg's concerto in A minor, playing vitally with excellent style and technic.

An afternoon with the music of Tschaikowsky prefaced by a short comment on his life and work brought Helen Boese, pianist, before the Women's Musical Club on November 27. Outstanding work was done by Eleanor Newton Cailes, contralto, in two groups of Russian songs with Mrs. Boese at the piano. A small chorus offered two anthems, and the program was rounded out by a string trio playing the Tema con Variazioni.

Owing to limited time, Tonia di Aragon and José Cansino, Spanish dancers were unable to fulfill a return engagement here. F. D. F.

EDMONTON, CAN.—Under the auspices of the Frederic Shipman Concert Series, Tonio di Aragon and José Cansino, Spanish dancers appeared in the Empire Theatre, November 8, offering exhibitions of the dance, peculiar to their native country. A return engagement ensued following the popularity of their work.

Interesting solos and combined choral effects delighted an audience that turned out to greet the Moscow Cathedral Choir under the leadership of Nicolas Afonsky. Russian choral works prevailed under two headings, sacred and secular. Successful solo work was done by Mme. Zakharoff (soprano), Mme. Pavlenko (contralto), and Mr. Zaporojetz (bass), to much applause.

New Club Honors Mme. Gardini

In the Paroquet Room of the Waldorf-Astoria Hotel, New York, on December 15, the recently founded Gerster-Gardini Club (Mrs. Edgar Stillman Kelley, honorary president) gave a reception in honor of Mme. Berta Gerster-Gardini. The hundred

BERTA GERSTER-GARDINI and the bronze mask made by James Cochrane. (Photo by Milton H. Cash.)

guests were welcomed by the president, Mrs. Thomas Gerber, who also introduced Mrs. Kelley and other officers and members of the executive committee.

The Duchess Rene Carafa d'Andria made one of the most interesting addresses of the afternoon and the Italian Consul General, Commendatore Gaetano Vecchotti, bore special good wishes from the Italian government to Mme. Gardini. Mme. Gardini acknowledged the various words of praise modestly. There were musical offerings by Prince Alexis Obolensky and Verna Carega with Harry Gilbert at the organ and Florence Barbour at the piano. To add to the pleasure of the occasion, James Cochrane, the young sculptor, presented the club with his recently finished bronze mask of Mme. Gardini. J. V.

The Edmonton Women's Musical Club have so far enjoyed a successful season. Plans have been made to secure Winnifred Ellston (soprano) and Noel Cook (cellist) of Calgary to open their first concert in the New Year. Ethel Archbutt Coo's will be the accompanist. F. D. F.

SASKATOON, CAN.—A large and keenly interested audience greeted Tonia de Aragon and José Cansino, Spanish Dancers. With Miguel Lopez at the piano, the charm and fascination of Spanish melodies and rhythms as employed by Albeniz, de Falla and Granados were beautifully interpreted. Particularly impressive were the dances Cordoba by Tonia de Aragon, and José Cansino's Corrida. Several encores were demanded from these versatile artists at this the third offering of the Conservatory Club.

At the fourth and final lecture on Mozart, the Saskatoon Symphony Orchestra under Arthur Collingwood's leadership played with spirit and tonal beauty several of the composer's works. It has been of singular interest to watch the improvement of this organization during the past three years. The soloist, Margaret Wilson, violinist, was heard in a concerto by Haydn.

Combined with a fine technic and style of interpretation, Reginald Bedford gave a memorable performance of Chopin's sonatas in B flat minor and B minor at the third and concluding program devoted to the Romantic Sonata. Annotations on the works performed were furnished by Lyell Gustin.

Marguerita Spencer, pianist, appeared in a program of compositions by Bach, Brahms, Cesar Franck, Chopin, Schumann, de Falla and Ibert. Frances Cumming, soprano, with Ruth McLeod as accompanist, offered songs by Brahms, Grieg, Hahn and Schumann.

An all-Beethoven program, arranged by Lavinia Elsley, was given by the Musical Art Club. The club's first music travel scholarship was presented to James Eby, bass, who with three other members, Lillian Niderost, Mary Berini and Reginald Bedford, will spend one month in New York attending the music season.

For the December meeting of the Music Teachers' Association, Arthur Collingwood, professor of music at the University of Saskatchewan, spoke on his visit to the Salzburg Festival. L. G.

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Paris Concerts Introduce New Music

(Continued from page 5)

mentioning the first world performance of a symphonic, or any composition, when not even entire chapters in a book, or any amount of writing, can relate what the composer wrote, what the musicians played, and what the critical listener heard.

Trois Duos by Raymond Loucheur (Colonne Orchestra, Paray conducting, Bernadette Delprat and Germaine Cernay, vocalists) are charming pieces, charmingly melodic, charmingly orchestrated. They are Pour Mnasdica (Sappho) Chanson des Ingénues (Verlaine) and Nostalgiques, the latter making clever use of the tango rhythm.

The first performances of Une Symphonic, by Robert Casadesus, Quatre Quatuors Vocaux, by Darius Milhaud, and Pamir, suite for orchestra, by Claude Delvincourt, and Suite á danser, by Maurice Franck, were proffered by the Philharmonic Society, Lamoureux, and Colonne Orchestras, but as they were all done at five o'clock on the same day, I emulated the example of the "audacious tar" in Pinafore, and "refrained."

Thomas de Hartmann's symphony, brought out by the Lamoureux Orchestra under Eugene Bigot, proved to be an interesting work throughout the forty-five minutes of its duration. Hartmann, pupil of Arensky and Taneieff was born in Ukrainia in 1886 and has had opuses of his composition produced at the Imperial Theatres of St. Petersburg and Moscow. He makes his home in Paris. The present symphony, composed in 1933, has four movements. The first, *lento-allegro*, may be taken to typify mechanical modernism swamping the world. The second, *scherzo*, in sonata form, might mean the constant renewal of power and youth. The *andante* movement, in march tempo, rather lugubrious, gives its principal melody to the saxophone, and also employs some *Kobsar* music (*Kobsar* being Little Russian for the blind musicians who after having sung their song, play it on the *kobsa*). The last movement in which the composer puts all the power of the orchestra to the test, also has moments which are distinctly Russian in color and feeling.

Pianists

Here in point of public success, Brailowsky heads the list. The vast Pleyel Hall was packed, and counting the encore numbers, Brailowsky literally gave two programs—Bach, Scarlatti, Beethoven, Schumann, Chopin, and others. Some of his pianissimo effects were utterly ravishing, as was also the rippling, pearly quality of his scales and filigree work.

Edwin Fischer's second recital consisted of Bach, Schumann, Mozart, and Chopin, which he played with his customary integrity of thought and spirit. Borchard played Liszt and Mozart at his recital, Anatole Kitain gave a Chopin menu, while Paul Roes interpreted Beethoven and Liszt at his first concert, Chopin and Beethoven at his second, both times disclosing mature artistry.

Masters of the Bow

The unique Pablo Casals had the satisfaction of playing to a sold-out house. Pleyel Hall was packed to the limit to hear this master of the cello interpret Beethoven, Bach, Schumann and Couperin. Otto Schulhof was the pianist.

Violin standards were promulgated in two fine recitals by Nathan Milstein. He appeared first at Mrs. E. Berry Wall's Wednesday Morning Musicales (for the benefit of the Phare de France) at the Interallied Union, playing Vivaldi, Bach, Beethoven, and others; then in a masterly recital in Gaveau Hall, one of the pleasantest features of the latter program being Milstein's tasteful and effective arrangements, not to overlook exquisite playing of pieces by Kodaly, Liszt, and Moussorgsky. Leopold Mittmann was the efficient accompanist.

Singers

Singers who recently won Parisian plaudits included Marian Anderson, American Negro contralto, who packed the Gaveau Hall to standing room; Sarobe, Spanish operatic singer, whose list went from Mozart to Nin and Ravel; Liesbet Sanders, with enchanting presentations of French, Dutch, English, German, and Swiss folk music, and Rosetta Pampanini of La Scala, who was appreciated at the Opéra-Comique for her singing of Butterfly.

Lauri-Volpi Triumphs

The Paris Opera put on two performances featuring tenor Lauri-Volpi: Faust and Aida. Both were signal successes for the Italian singer. His voice sounded fresh, full, brilliant. His high notes brought down avalanches of applause and after each show he was recalled numberless times. His singing of the chaste and pure air was luscious; while the famous Celeste Aida number was stunning in dynamic brilliancy and éclat. A special word must also go to Germaine Hoerner (Marguerite and Aida) possessor of a magnificent voice (she knows how to manage her effects and how, every now and then, to get off a tone that thrills you) a dependable method, and a well-rounded histrionic technic.

Various Concerts

The epoch under discussion further included an appearance at Mrs. E. Berry Wall's Wednesday Morning Musicales, of Igor Stravinsky, composer-pianist, and his son Soulima-Stravinsky, pianist, in Scarlatti, Liszt, Prokofieff, and Stravinsky; Rosita Rodès, a Spanish guitarist of considerable personality; the Paris Bach Society in Bach's B minor Mass; the Lener Quartet completing its series of Beethoven quartets; and Marguerite Roesgen-Champion, harpsichordist-composer, in concert at Majestic Hall, and a few days later giving a delightful performance of the Haydn concerto in D major, over the Swiss Romande Radio, von Hoesslin conducting.

Spain and Japan

Re-engaged for the annual Thanksgiving entertainment of the American Legion, Sylenka gave them some of her latest creations, winning much applause and praise. One of these new dances, Granada, by Albeniz, is a sort of Moorish harem evocation, and shows Sylinka's artistry in welding acrobatic and Spanish dance technic into one. The other dance, done to the tune of a Gallician folk-song, is a humorous number in which, in order to depict the adventures of a little peasant girl at a dance competition, the protagonist does a lot of graceful tumbling. Toshi Komori is another dancer who gives proof of constant growth and inventive power. His Japanese matinée (Ecole Normale) was an event that one should like to see repeated. Komori possesses the peculiar talent of producing effect in whatever he does, and some times what he creates (Combat and Death of Samourai, for example) has the penetrating power of classical tragedy.

Opéra Ballet in New Endeavor

One of the best ballet evenings witnessed in years was the program of over twenty numbers given by all the members of the Paris Opéra Ballet and Ballet School, in the Salle Pleyel, before one of the smartest audiences of many a season. People have long since had the erroneous idea that the Opéra Ballet was limited to one style of work, and to show that such is not the case, the terpsichoreans, from beginners to *étoiles*, organized and realized this spectacle themselves, so that each one could have absolute liberty in showing his or her personal conception of the dance, or of his or her powers of interpretation, and to do so by means of numbers which he or she himself (or herself) had invented. The evening was further offered in homage to Jacques Rouché, Director of the Paris Opéra.

It was a perfect event in organization. The orchestra, conducted in turn by the various Opéra leaders, played as if inspired, which it no doubt was. The hall looked lovely and festive, and the dancers did a job which would make their fortune, were they permitted their talents around the world. Their variety was amazing, with revelation of versatility, beauty, and solidly-grounded artistry. The audience wanted every number repeated, but as the program was long the "No encore" rule had to be enforced. It was the first time that the Opéra Ballet—one of the most unique ensembles in the world—exhibited individually the elements of which it is composed. The artistic and practical results of the enterprise were so conclusive, it is highly probably that this performance will turn out to be the first of a lengthy series.

Events in Edinburgh

(Continued from page 5)

given. Orchestral soloists to date this season were pianist Orloff, greatly admired, Feuermann and Thelma Reiss, cellists (Dvorak's concerto admirably performed by each) and John Fairbairn, a local musician who played Cadman's excellent violin sonata in D, the composer at the piano; and Noel Eadie, soprano.

Music Club Important

Another body that is filling an important role in Edinburgh, the excellence and educative utility of which it were impossible to exaggerate, is the Edinburgh Music Club which, for the present season, has organized three different series of four concerts each—chamber music, piano and Lieder recitals. The quality of the first is indicated by the groups engaged: Trio de la Cour de Belgique, Kolisch Quartet, Philharmonic Quintet (winds and piano) and Griller Quartet. As regards the piano recitals, one has already taken place, a gigantic recital by that giant veteran of the instrument, Moriz Rosenthal, and I have no hesitation in asserting that it was easily the best concert in Scotland so far this season. The program was towering, not to overlook a separate subsidiary recital within a recital of Chopin pieces. The artistic quality of the performance was on the highest possible plane, the tone produced and the staying-power of the man were amazing. The other pianists engaged for this series are Hofmann, Backhaus, and Rubinstein. The singers for the third series of the Music Club are Elena Gerhardt, Mary Jarred, Gerhard Huesch, and John McKenna.

Krauss and Goldberg

In addition to the foregoing, many other concerts are taking place. For example, we had an admirable series of three at which all of Beethoven's sonatas for piano and violin received remarkable performances by Lili Krauss and Simon Goldberg. A specially notable example of piano playing was that of the young American-Norwegian pianist, Storm Bull, who, as befitted a descendant of Ole Bull and Edvard Grieg, proved himself to be a capable artist and musician.

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Ann Arbor Hails Boston Players

Koussevitzky Leads Orchestra in Stirring Program—Kreisler and Resident Choral Group in Other Performances

ANN ARBOR, MICH.—Ann Arbor has been favored in December with two outstanding concerts in the Choral Union Course, Fritz Kreisler appearing in his ninth violin recital on December 3 and the Boston Symphony Orchestra, Serge Koussevitzky conducting, on December 11, in its fifth consecutive season.

The drawing power of Kreisler is undiminished here as he had a huge audience. The first part of his program was given over to Handel and Bach with his own concerto in C major between these. Especially moving was his performance of the *allegro energico* and the *andante doloroso* in this concerto.

The second part was given over to modern composers beginning with his own arrangement of an old German Shepherd's Madrigal, followed by Rachmaninoff's Vocalise, Three Caprices by Paganini and the Kreisler arrangement of some Spanish Dances by de Fálla. These are the works which the general public likes most to hear this artist play and the audience showed its appreciation. Carl Lamson was at the piano.

BOSTON PLAYERS ACCLAIMED

Dr. Koussevitzky opened his program with Handel's concerto for strings and wind orchestra in F major. Five of the nine movements were played magnificently. Joining in the world-wide celebration of Jean Sibelius' seventieth birthday the conductor presented the Symphonic Fantasia, Polijola's Daughter, one of the splendid examples of the Finnish composer's works. That was followed by a performance of Ravel's Choregraphic Poem, La Valse, which was about as close to perfection as the genius and art of men can attain. This thrilling masterpiece is easily the apotheosis of the waltz.

After the intermission Dr. Koussevitzky conducted Strauss' tone poem, Ein Heldenleben, which was last played in Ann Arbor by the Chicago Orchestra under Frederick Stock two years ago. The conductor of this orchestra has a glorious instrument to play upon, but the precision now shown after ten years of their cooperative effort was made more evident in the Strauss tone poem than in the rest of the program.

MESSIAH BY UNIVERSITY FORCES

On December 17, The Choral Union and the University Symphony Orchestra (Earl V. Moore, conductor) gave a fine performance of Handel's Messiah, when the soloists were Thelma Von Eisenhauer, soprano; Gladys G. Scott, contralto; Arthur Hackett, tenor, and Frederick L. Newnham, baritone.

A. McL. T.

Doris Doe Gives Recital in Tucson

TUCSON, ARIZ.—Doris Doe, contralto of the Metropolitan Opera, gave a recital here recently, presented by the University of Arizona. The singer delighted her audience with a program including numbers by Scarlatti, Cimara and others; a German group by Brahms, Hugo Wolf and Strauss; the aria, O Don Fatale, from Verdi's Don Carlos; songs by Lenormand, Koechlin and Sibelius, and En Gammal Dansrytm by Rangstrom, sung in Swedish (which had to be repeated), and English items by Olmstead and Browning. Her hearers demanded that the printed list be extended by several encores. Miss Doe is the possessor of a voice powerful but fine in timbre, exquisite in quality and used as the instrument of a musical nature unusually rich and versatile. In the introductory passages of her program, she showed faultless knowledge of the classic style. The German Lieder found in her an interpreter whose diction was clear, whose tones were dramatic and beautiful and whose understanding of the mood and content was impressive. Her singing of the Verdi aria was one of the highlights of the evening, and another notable achievement was the Swedish song which the audience insisted should be given a second time. When she finished the songs in English and the encores, it was with reluctance that she was allowed to leave the stage. Her able accompanist was Lev Shorr. He also scored as a soloist, playing Chopin's ballad in G minor.

T. P.

Doylestown, Pa., Orchestra and New Chorus in Concert

DOYLESTOWN, PA.—The Doylestown Symphony Orchestra and the newly organized chorus under the baton of Louis Pearlman gave the first concert of their seventh season in the Court House at Doylestown on December 10. The program opened with Fingal's Cave overture of Mendelssohn and continued with Beethoven's first symphony. The second half of the program included the Ruslan and Ludmilla overture by Glinka. Next came four numbers, the Kerry Dance (Molloy), Boats of Mine (Miller), The Minstrel Boy (Moore), sung *a cappella*, and Carmena (Wilson), all presented by the mixed chorus, accompanied (except in the Minstrel Boy) by the full orchestra, which played arrangements made especially for the group by Robert Pearlman, concert master of the orchestra. The closing number was the Russian Sailors' Dance by Gliere. The tone quality of the orchestra was smooth and finished, the intonation was accurate, and the shading, phrasing and interpretation had all been worked out with care and understanding. At all times the orchestra was alert to follow the wishes of the conductor. The chorus, although a newly formed group, organized only three months ago, performed its part in a vivacious and assured manner, faithfully following the baton of the conductor.

B. K.

Barbizon-Plaza Hotel Frequented by Visiting Musical Officials

The Barbizon-Plaza Hotel, New York, founded originally as an art, music, residence center and equipped with concert hall, lecture room and art galleries, has become the stopping place of many out-of-town concert managers and music officials. The week before Christmas the hotel's register included the names of Edna Saunders of Houston, Tex.; Nellie Peck Saunders, who is in charge of a lecture and entertainment course in Detroit; Charles Sink, president of the University School of Music, Ann Arbor, Mich.; and A. M. See of the Eastman School of Music, Rochester, N. Y. Among those expected in the days following were: Alma Cueny of St. Louis; Walter Fritschy of Kansas City, and May Beegle of Pittsburgh. Catharine A. Bamman is in charge of the concert hall of the Barbizon-Plaza.

Franciscek Zachara to Play New York Recital

Franciszek Zachara, pianist, will give a recital in Town Hall, New York, on January 5. His program opens with the organ concerto in D minor by Wilhelm Friedemann Bach (transcribed for piano by August Stradal), and includes sonatas by Scarlatti and Mozart, and compositions by Beethoven (Andante Favori), Chopin (sonata in B flat minor, op. 35), Scriabin (nocturne in D flat, op. 9 for left hand alone, and etude, op. 8, No. 12), Mr. Zachara's own Humoresque, and the Tschaikowsky-Pabst Paraphrase de Concert (from the opera Eugen Onegin).

Illinois Wesleyan School of Music Has Carol Concert

BLOOMINGTON, ILL.—On December 8, the A Cappella Choir, under the direction of Dean Arthur E. Westbrook, gave two performances at the annual Christmas carol concert. James Chronic, a senior organ major in the Illinois Wesleyan University school of music, was the assisting soloist.

The annual performance of Handel's Messiah was presented on December 15 in the Bloomington Coliseum by the combined Philharmonic and University choruses under the direction of Dean Westbrook. The Philharmonic Orchestra, of which Russell Harvey is conductor, played the accompaniments. The soloists were Mrs. Howard P. Matthias, soprano; Mrs. Hal R. Akers, contralto; Lyle Straight, tenor, and Fearn Wilson, baritone, a freshman in the school of music.

I See That

Toscha Seidel recently returned from a recital tour of Scandinavia. He will make an appearance in Grand Island, Neb., on January 6. This is one of the engagements on his 1935 American tour which he began immediately upon his return to this country. He presents his only New York recital this season at Carnegie Hall on February 29.

* * *

Guiomar Novaes will give a recital in Chickasha, Okla., at the Oklahoma College for Women, on January 13. On January 16, the Brazilian pianist is to be heard in Nashville, Tenn.

* * *

The Don Cossack Russian Male Choir, with Serge Jaroff, conductor, sailed from New York by the SS. Deutschland on December 18.

* * *

Elizabeth Wysor and Julius Huehn were the contralto and baritone soloists with the Worcester Oratorio Society in its annual production of Handel's Messiah at Worcester, Mass., on December 22.

* * *

Edwin Hughes will give the third of his series of seven lectures on the development of modern piano technic at the Washington College of Music on January 6. He conducts the second of his master class sessions of the season in Detroit, at the Ganapol School of Musical Art, January 12, 13 and 14.

* * *

Harriet Ware will hold a master class in composition, beginning January 7, at Aeolian Hall, New York.

* * *

The Feagin School of Dramatic Art of New York presented plays at the Fifty-seventh Street Playhouse, December 12-13, and December 19-20. Twenty-seven actors and actresses collaborated in Post Road (comedy), and Death Takes a Holiday.

* * *

Gena Branscombe conducted her own composition, Quebec Suite, on December 15 over WNYC. The orchestra was a WPA unit.

STUDIO NOTES

MRS. A. THEODORE GAILLARD

Pupils of Mrs. A. Theodore Gaillard, teacher of piano and harmony, were presented in recital at her New York studio on December 15. A list of numbers judiciously chosen to display the well developed talents of the young performers comprised music by Clementi, Bach, W. Fr. Bach, Grieg, de Falla, Cyril Scott, Borowski and others. The entire program was played from memory. The participants were, of course, in varying stages of advancement, ranging from beginners to the playing of several of riper attainment. Those appearing were Phyllis Berlin (six years old); Leona Knopf (seven); Jackie Artist (eight); Murray Solomon (nine); Vivian Berlin (nine); Dorothea Schmitz (eleven); Esther Knopf (eleven); Lottie Solomon (sixteen); and Pearl Nelson (seventeen).

FLORENCE LEE HOLTZMAN

The second in the series of musicales being presented this season at the New York studio of Florence Lee Holtzman took place on December 15. A distinguished group of musicians and friends heard a program of songs and operatic arias covering a wide range of vocal literature. The artists appearing were Cecilia Loftus in an impersonation of Ruth Draper (Miss Loftus is now appearing in Abide With Me); Alice Mock of the Chicago Civic Opera and a prominent radio singer; Lou McIlvain, grand opera and concert singer; Milo Miloradovitch, formerly of the Royal Opera at Liege; George Beuler, radio baritone; Eugene Ramey, also known to radio audiences; and Anatonas Banys, baritone-basso. Virginia Arnold was at the piano.

G. N.

WILLIAM A. C. ZERFFI

Kate Keith Field, soprano, who recently gave a recital in New York City, has returned from a concert and radio engagement in Davidson, N. C., where she appeared on the Davidson College Concert Course. She is a pupil of William A. C. Zerffi.

DORNAY-CULP

Lucille Manners will be soloist at the Soiree Intime at the New York studio of Louis Dornay and Betsy Culp on January 20. Mr. Dornay and Miss Culp have been engaged to give a concert for the Women's Club of Bloomfield, N. J., on February 7.

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CARMELA PONSELLE

(right) with Elizabeth Lennox and Victor Arden at the Casa Venetia of New York, about to partake of spaghetti which Miss Ponselle prepared herself. These three artists are heard on the Bisodol Hour over WABC every Friday evening. Miss Ponselle spoke for the New York American Christmas Fund at Times Square on December 10, the talk being broadcast by WINS.

TWENTY-FIVE YEARS AGO

this group gathered outside the Metropolitan Opera House. Left to right: J. Ferulli, C. Strakosch, John Brown, Eva Didur, Caruso, Olga Didur and William Thorner.

PORTRAIT OF MAYOR LA GUARDIA

of New York, conducting the Goldman Band at Prospect Park, Brooklyn. The painting, in tempera and oils, is by A. Z. Kruse. (Photo by Percy Rainford.)

GROUP AT THE CEREMONY WHEN KIRSTEN FLAGSTAD WAS INITIATED AS A NATIONAL HONORARY MEMBER OF SIGMA ALPHA IOTA,

by Sigma Epsilon Chapter, Denver, Colo. Front row, left to right: Jane Reyer, Ruth Parisoe, Marjorie Gallaher, Helen Olin Roberts, Winifred Quinlan, Mme. Flagstad, Mrs. Stuart Walling, Mrs. J. MacPherson, Mrs. Clarence Pettit, Mrs. Emily Danks, Selma Schmidt, Angeline Maynard. Second row: Faith Campbell, Mrs. Paul Godsman, Dorothy Knox, Mrs. S. Argenzio, Mrs. Norris Schroeder, Katherine Holliday, Florence Fisher, Frances Pimgree, Inez Friese, Emeline Barton, Evelyn Simons, Betty Parisoe, Josephine Stumpf, Mrs. C. M. McCutcheon, Julia Chilton, Mrs. Ralph Loverty, Mrs. John Mathis, Mrs. G. Peck. Last row: Mrs. Loretta Preble, Mrs. Harold Gilmore, Florence Hawkins, Blanche Da Costa, Adine Force, Hulda Edwards, Mrs. C. Mather, Mrs. H. Hicock, Mrs. Lester Cowan, Delphine Murphy, Lucille Estes, Mary Figgen, Mrs. F. Talmadge, Mrs. Guy Hockett.

JEAN TENNYSON

recently concluded a season with the Chicago City Opera during which she was heard in Faust, La Boheme and Pagliacci. Miss Tennyson is watching her tropical fish in the accompanying photoaraph, made in her New York home. (Photo by Price Picture News.)

GEORGE H. DALRYMPLE

under whose management Alexander Borovsky, European pianist will tour the United States next season.

A Recent Picture of MR. and MRS. RICHARD CROOKS, taken at their home in New Jersey.

JAMES COCHRANE,

young American sculptor, studied at the Art Institute of Chicago, under Alfred Hyslip, is a graduate of the Edinboro Academy of Scotland, and worked under Stoten Holbourne, professor of Fine Arts at Oxford University. Mr. Cochrane has made masks of Katherine Cornell, Great Garbo, Talullah Bankhead and Berta Gerster-Gardini. Mme. Gardini's mask has been presented to the Gerster-Gardini Club, recently formed. (Photo by Milton Cash.)

(See Inside Front Cover for Additional News Pictures)

MUSICAL COURIER
Weekly Review of the World's Music

Photo by William A. Fraker

GRACE MOORE

Will Return to the Metropolitan Next February as Mimi in La Boheme